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Liza THE COMPLEAT *Danby*
DRAWING-BOOK:

CONTAINING
Many and Curious SPECIMENS,

Under the following Heads;

1. Select Parts of the Human BODY.
2. HEADS, with the various Passions of the Soul.
3. Academy and Groups of Figures.
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WITH
OUT-LINES to each PLATE.

Made easier

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The Whole neatly ENGRAV'D

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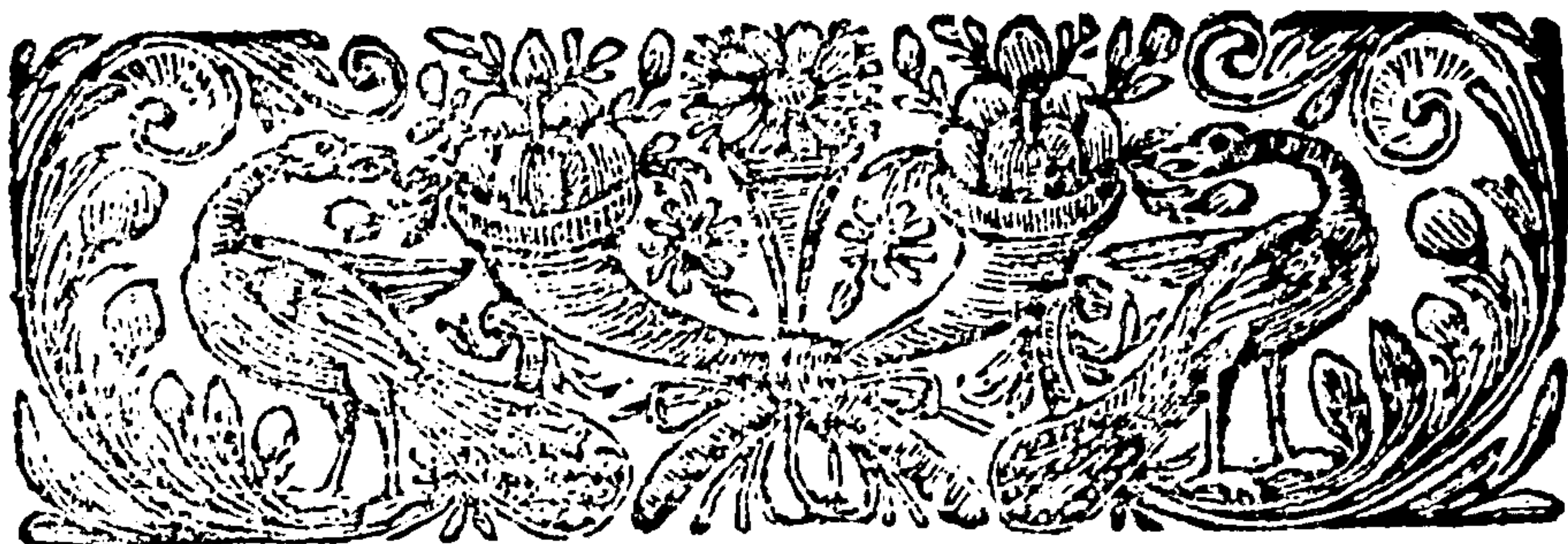
To which are annex'd,

Proper INSTRUCTIONS to YOUTH
For their
Entertainment and Improvement in this Art.

L O N D O N :

Printed for, and sold by ROBERT SAYER, Map and
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TO THE STUDENT in DRAWING.



HIS *useful, noble, and extensive* ART, besides its being an immediate Introduction to *Painting, Sculpture, Engraving*, with all the Train of graceful Studies coinciding therewith, is even necessary to

form the Minds of *Youth* for whatever Station designed, since nothing informs or corrects our Ideas so soon as a true Knowledge of *Symmetry* and *Proportion*.—Although this *Art* in its Extent be as spacious as *Observation* can discover, or *Imagination* conceive, yet in the following Sheets may be found an Abstract, containing

Examples amply sufficient to direct a GENIUS in the least *apt* or *inquisitive*, not forgetting *Diligence*, but laying aside *Fear* ; because every fresh Attempt on the same Subject will evidence an Amendment to encourage the *Learner*. It would be rash on a sudden to expect Perfection in this *Art* ; yet after a few painful ESSAYS, a Pleasure succeeds in the *Prospect*, and grows in the *Practice* beyond that of any other *Acquisition* ; and sure no one would spare the *Means* where the END is so *desirable*. Not one *Book* has hitherto appeared in this Country well suited to facilitate the Attainment of this ART ; yet we are always invited to attend to *ample* and *learned Instructions* to *Beginners*, where the preliminary Discourses often puzzle and confuse the *Ideas* more than the Examples *they* recommend are ever able to eradicate. But since Example has made verbal Instruction expected, *we* here subjoin such as seem to *us* necessary for a *Work of this Kind*, viz. *Any of the following Examples being placed before you, a BLACK LEAD PENCIL and PAPER are all the Requisites needful.*—Then slightly sketch the general Proportions from the Object so placed, *which carefully survey*, and alter by rubbing it gently out with stale Bread, slightly and cautiously retouching with more Correctness, still keeping your Copy so faint that you may with ease rub out and amend it. When you can find no farther

Dis-

Disagreement from the Original in your Sketch,
 —*Fresh point your Pencil*, and keeping a waste Paper under your Hand, begin to finish your *Out-line*, taking particular Care to observe and imitate such Parts as appear *dark*, distinctly from those which are *faint* or *smaller*, the strong Touches being what gives Spirit to the *Out-line*, and when properly given, always denote a *Master's Hand*.——Let your greatest Application be employ'd in making a *perfect Out-line*, for in this principally consists the *Art* of *Drawing*; this fully attained all *Arts* are easy, and every *Study* will become delightful. The *Out-line* compleated, *Light and Shadow becomes your next Concern*, which is a *Labour* so pleasing, that no Commendation can be given adequate to the Pleasure a real *Professor* finds in the Execution of this *Art*, or rather *Science* succeeding *Art*.—Beginners are apt to leave the Study of *Out-lines* too soon, and so commence *Painters*; like those who raise a *Structure*, ere the Foundation be compleated. *Light and Shadow* are produced by *Etching* or *Hatching*, *Washing*, *Claro Oscuro*, *Painting*, *Modelling*, *Sculpture*, &c. &c. As the first three are chiefly used by Learners. I shall give a few Hints for the executing each. And first of *Hatching*: Carefully observe the *Burin*, or manner in which the *Strokes* of the *Original* are laid, and keep with Exactness the *Form*, not so much regarding their Number;
 first

first slightly making them all of a Thickness, and after by various Retouchings strengthen them to the Tone of Colour in your Original whether you use *black* or *red Chalk*, or *black Lead*;—Which may be used singly or thus compounded, working the fainter Parts with *black Lead*, and give Strength with *black Chalk*. Or finishing your *Drapery*, *Hair* and *Eye-Brows* in this Manner, and the *Flesh* or naked with *red Chalk*.—This Method is best for copying *engraved Prints*, which I principally recommend to Beginners.—Next of *Washing* or *Shading* with INDIAN INK.—Go exactly over your *Outline* with a *Pen* dipped in *common Ink*, with clean stale Bread rub out all Remains of your *black Lead*; then mix your *Indian Ink*, by rubbing it in an earthen Saucer with Water, till it is pretty *black*; then take another clean Saucer and dip your *Pencil* in the *Indian Ink*, and with Water mix it to the *lightest Shade*; as it dries, deepen it where necessary, till you come up to the *Strength of your Original*.—This Method is most proper to use in Drawing from *Mezzotinto's* or *Paintings*.—Lastly of CRAYONS, beginning with *black* and *white*.—Take *blue* or *purple-coloured Paper*, and having exactly formed your *Outline*, begin on the second degree of your *Shades*, and with *black Chalk* darken downwards.—Then take white *French Chalk*, to be found at all Colour-Shops,

Shops, and *heighten* the lighter Parts to a perfect *white*.—In this Manner all *Paintings* may be copied in their *proper Colours*, by having different *Crayons* of each Colour, from *dark to light in due Gradations* :—And practising by the preceding Rule, rolling a Piece of Paper to a Point, and *dozzeling* or *rubbing* each Colour on the Paper when finished, to prevent their coming off, which yet will be tender, and should be kept behind a *Glass*.

F I N I S.

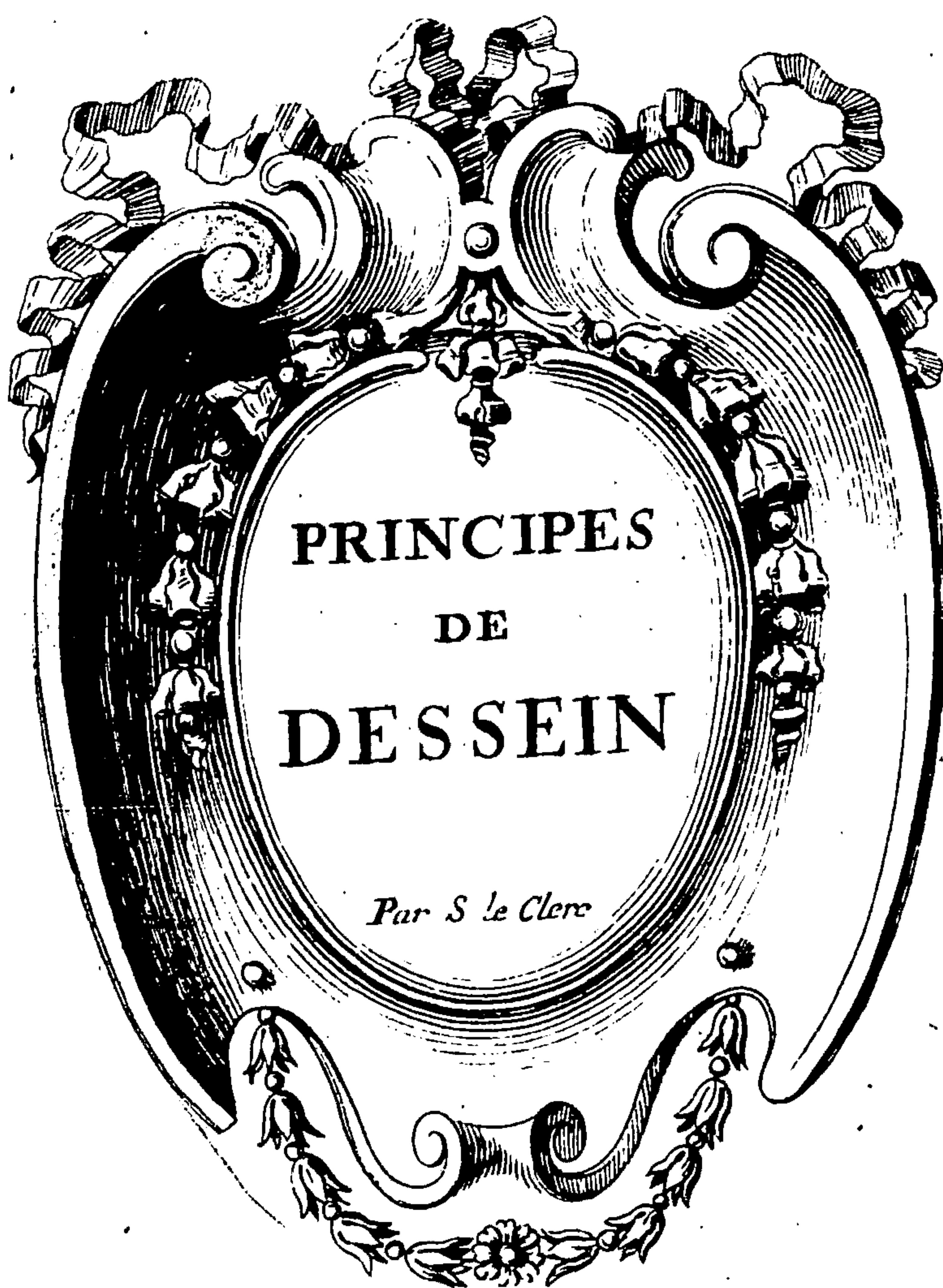
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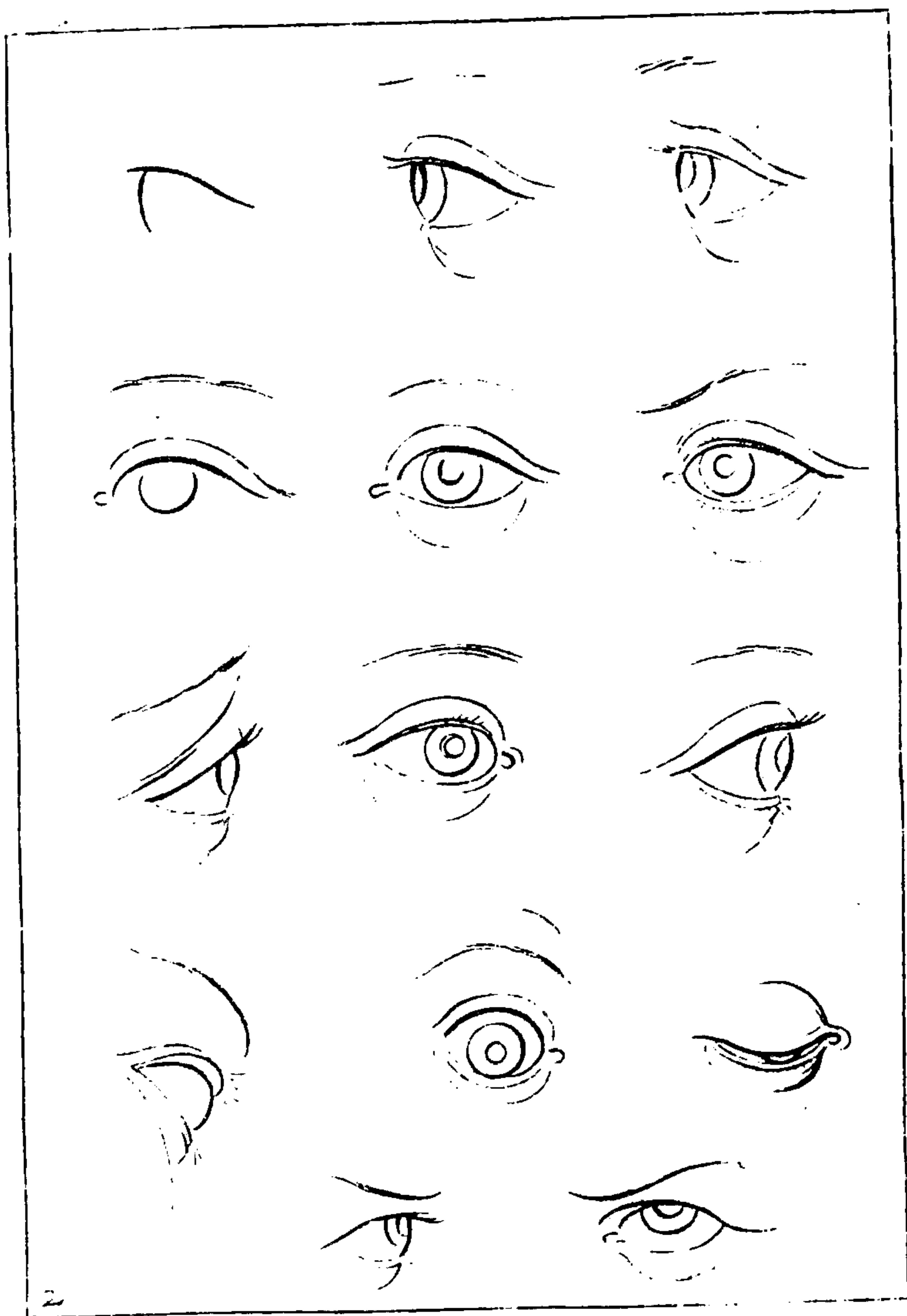
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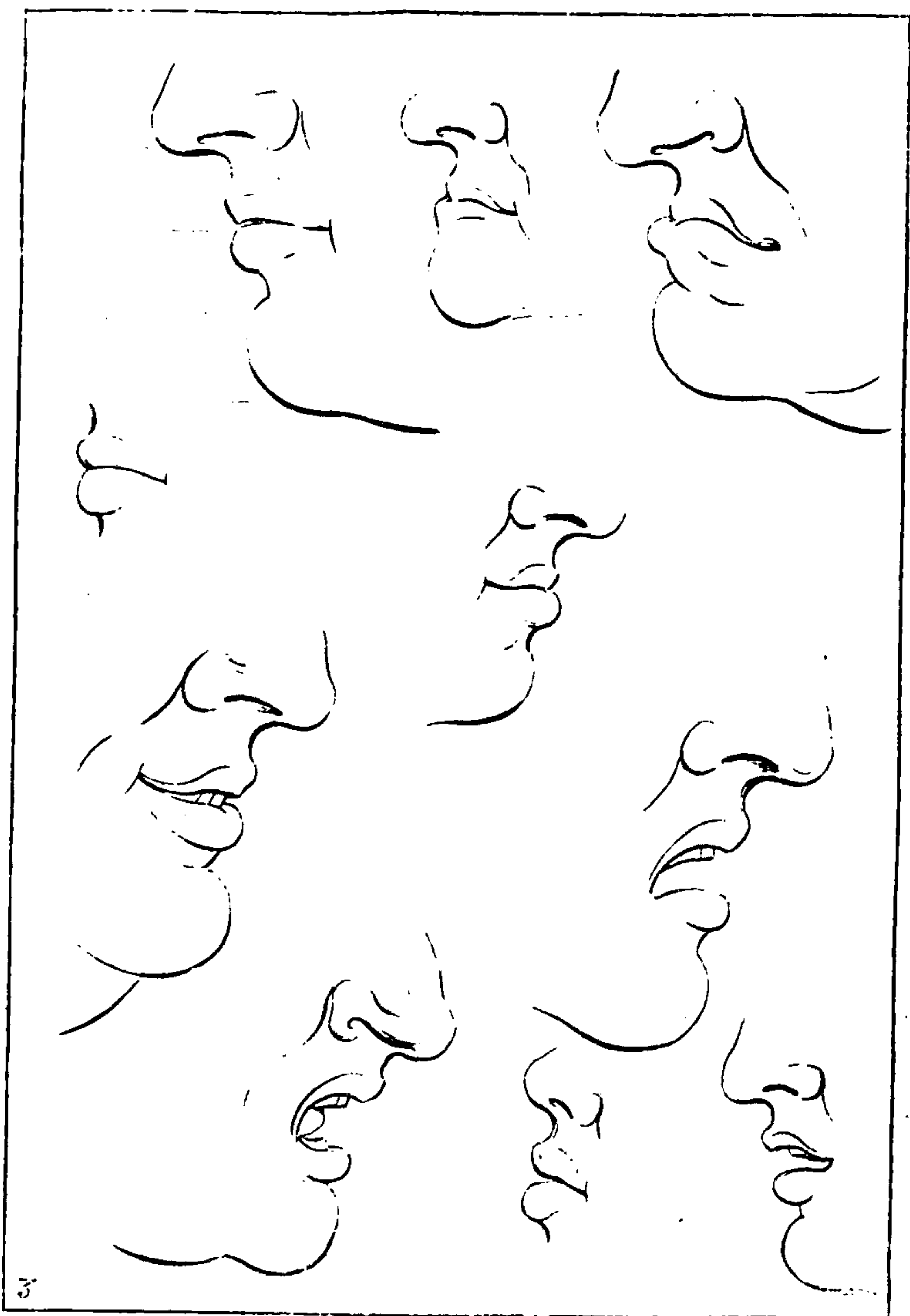


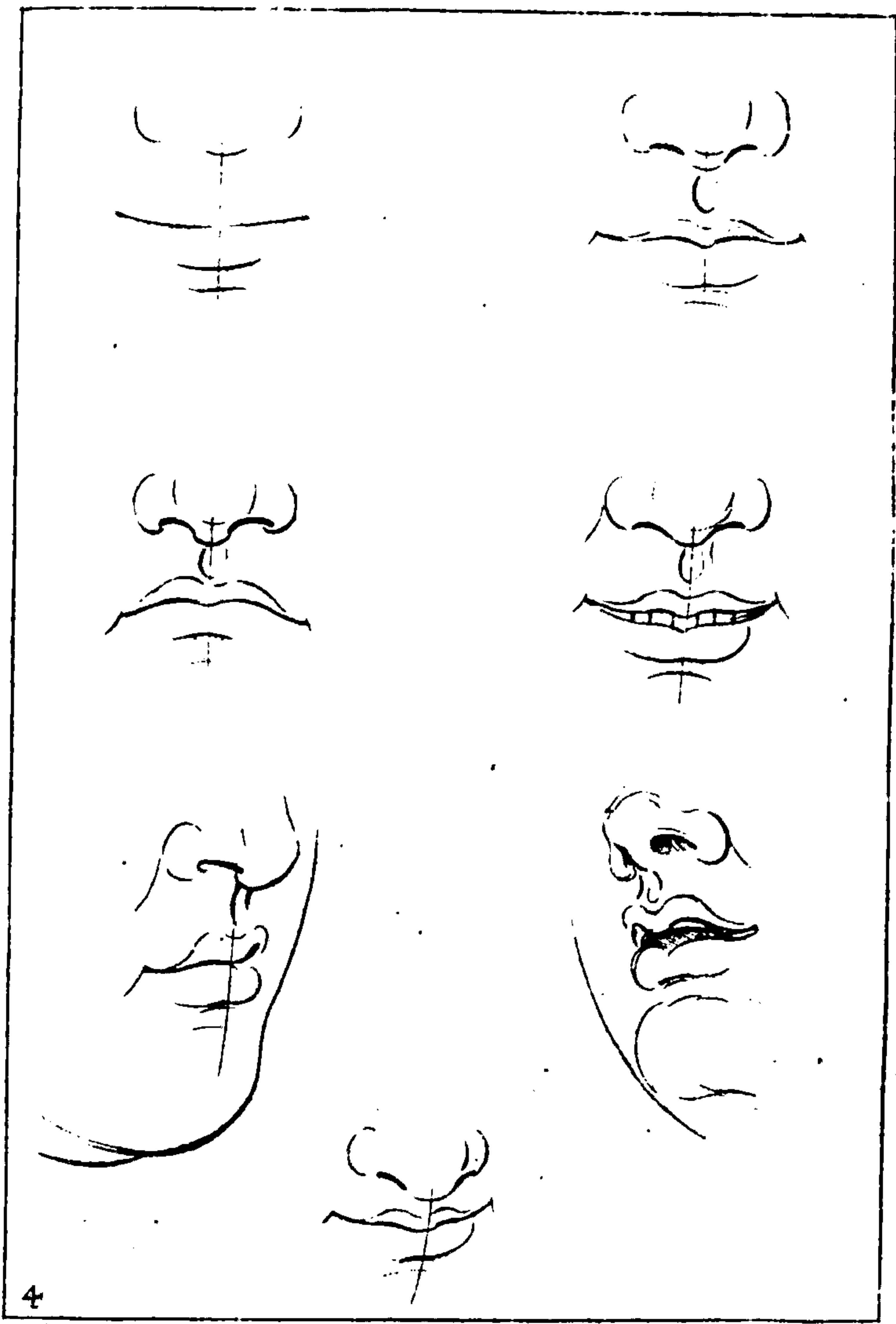
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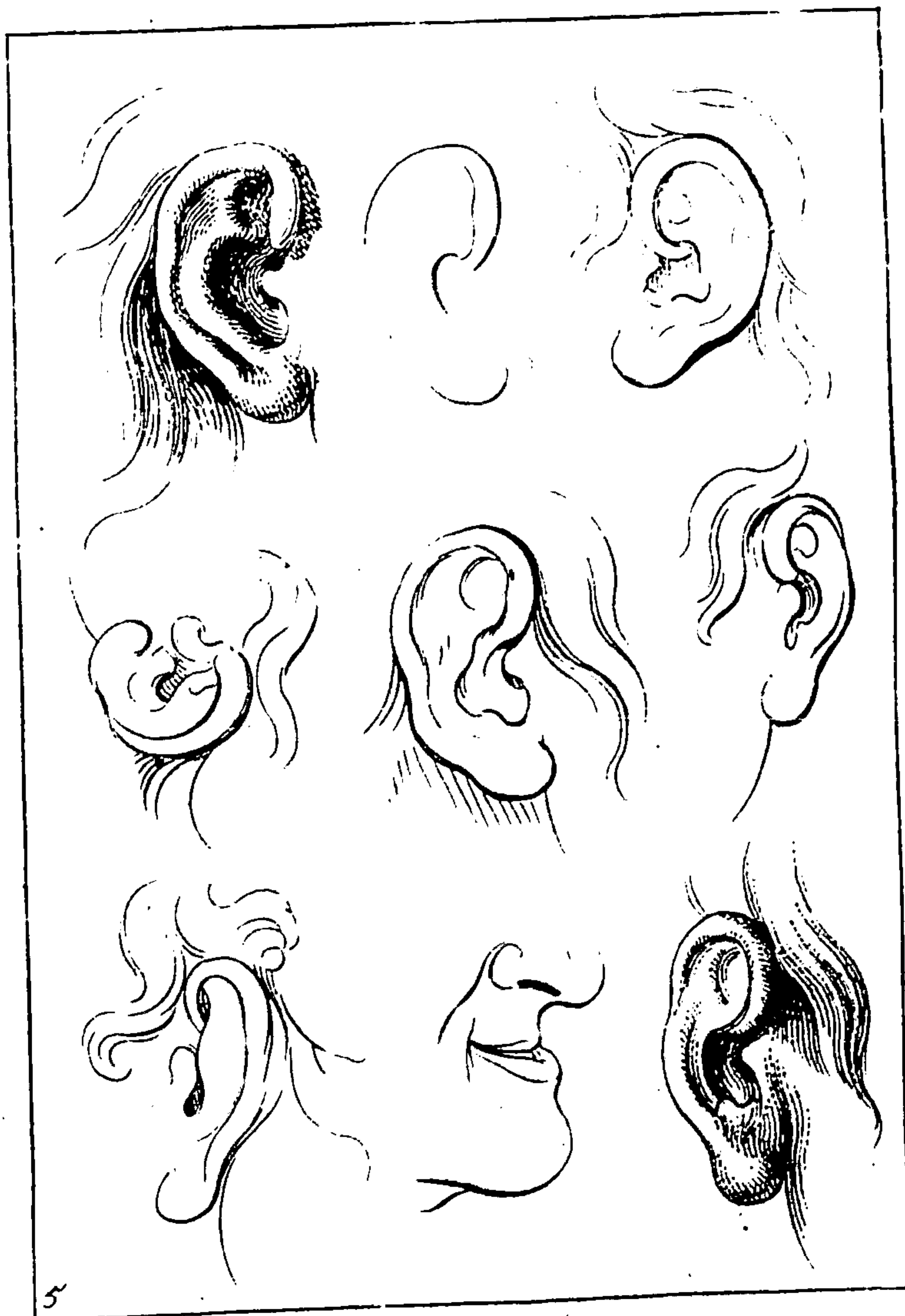
Par S. Le Clerc

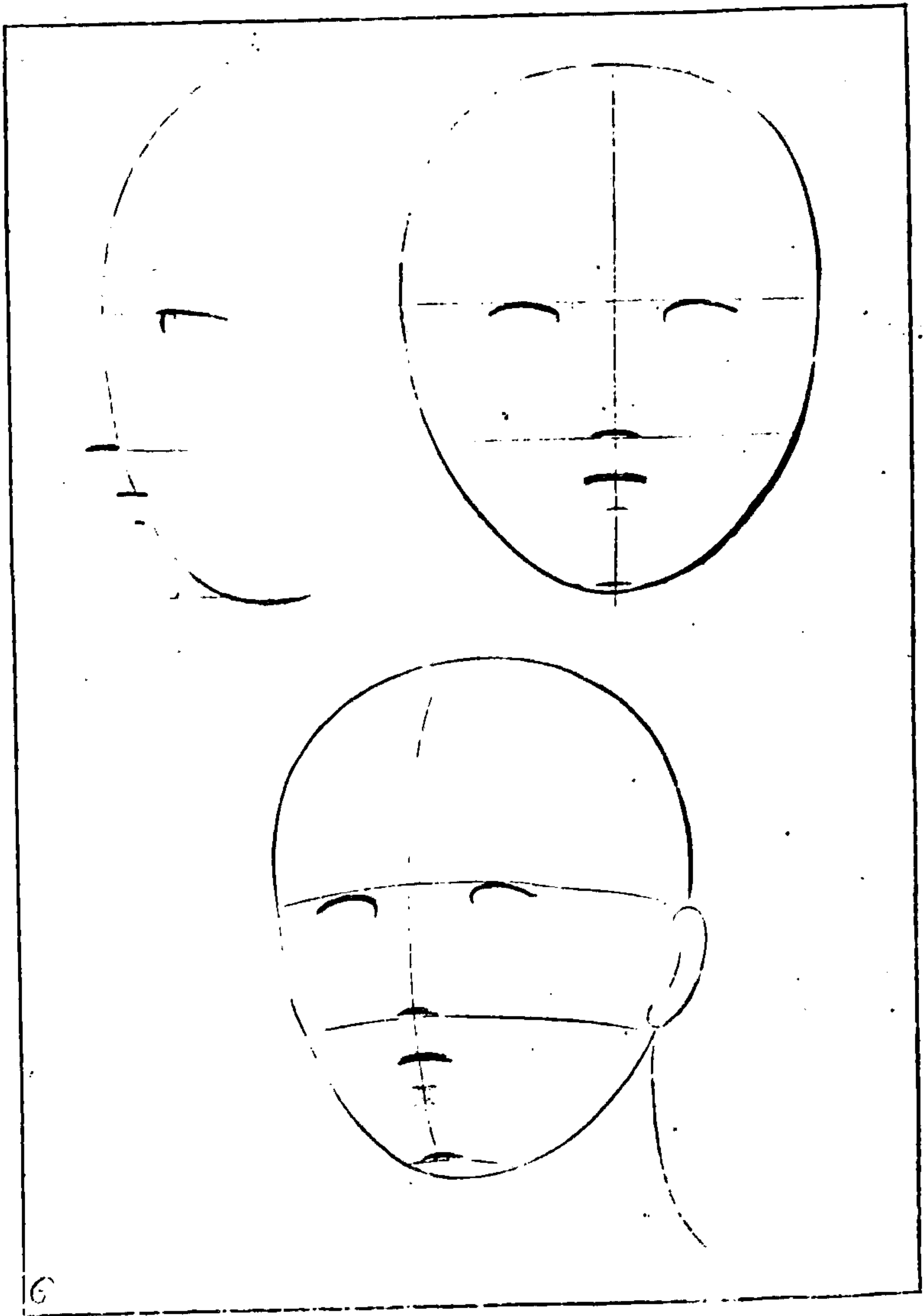


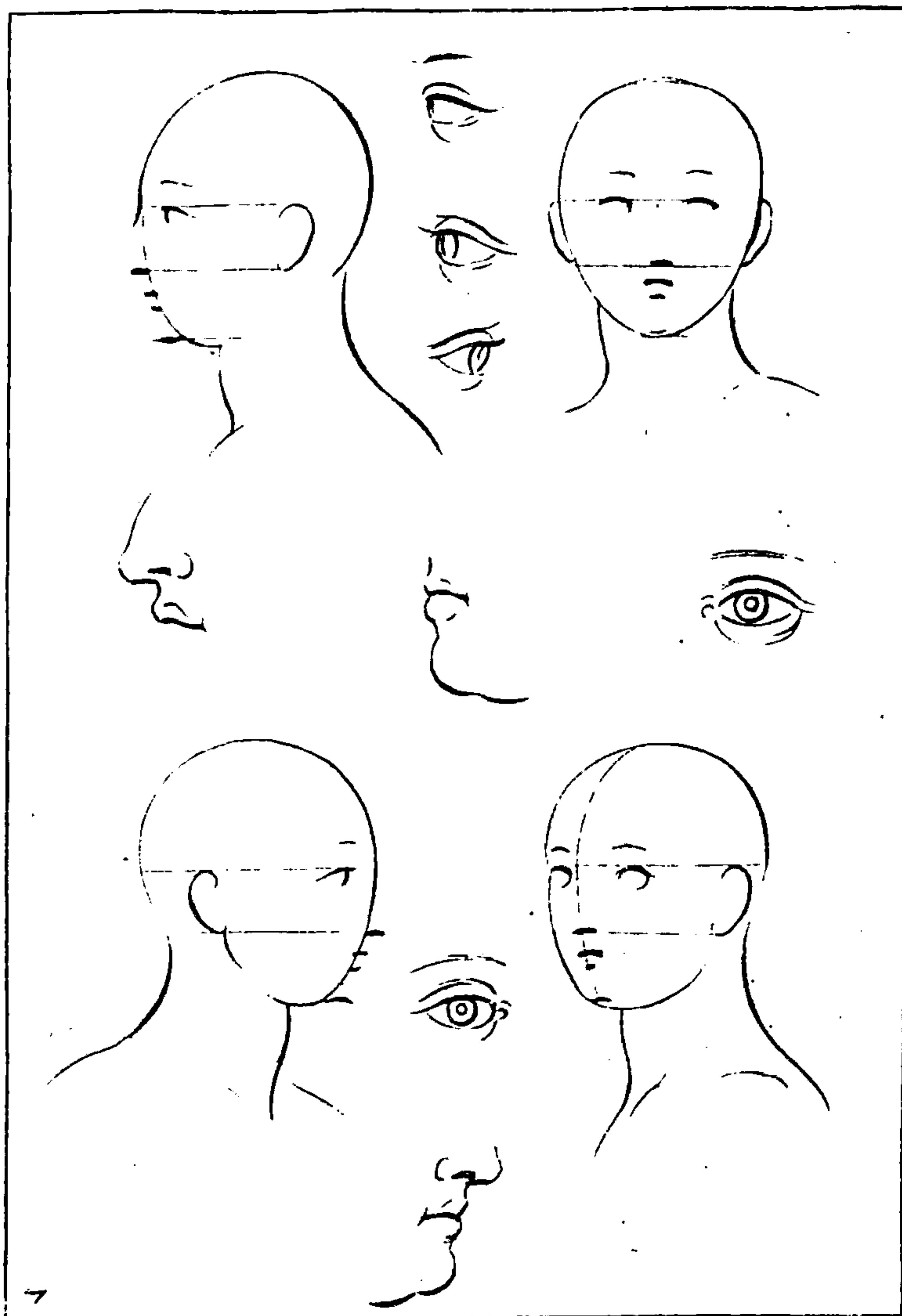


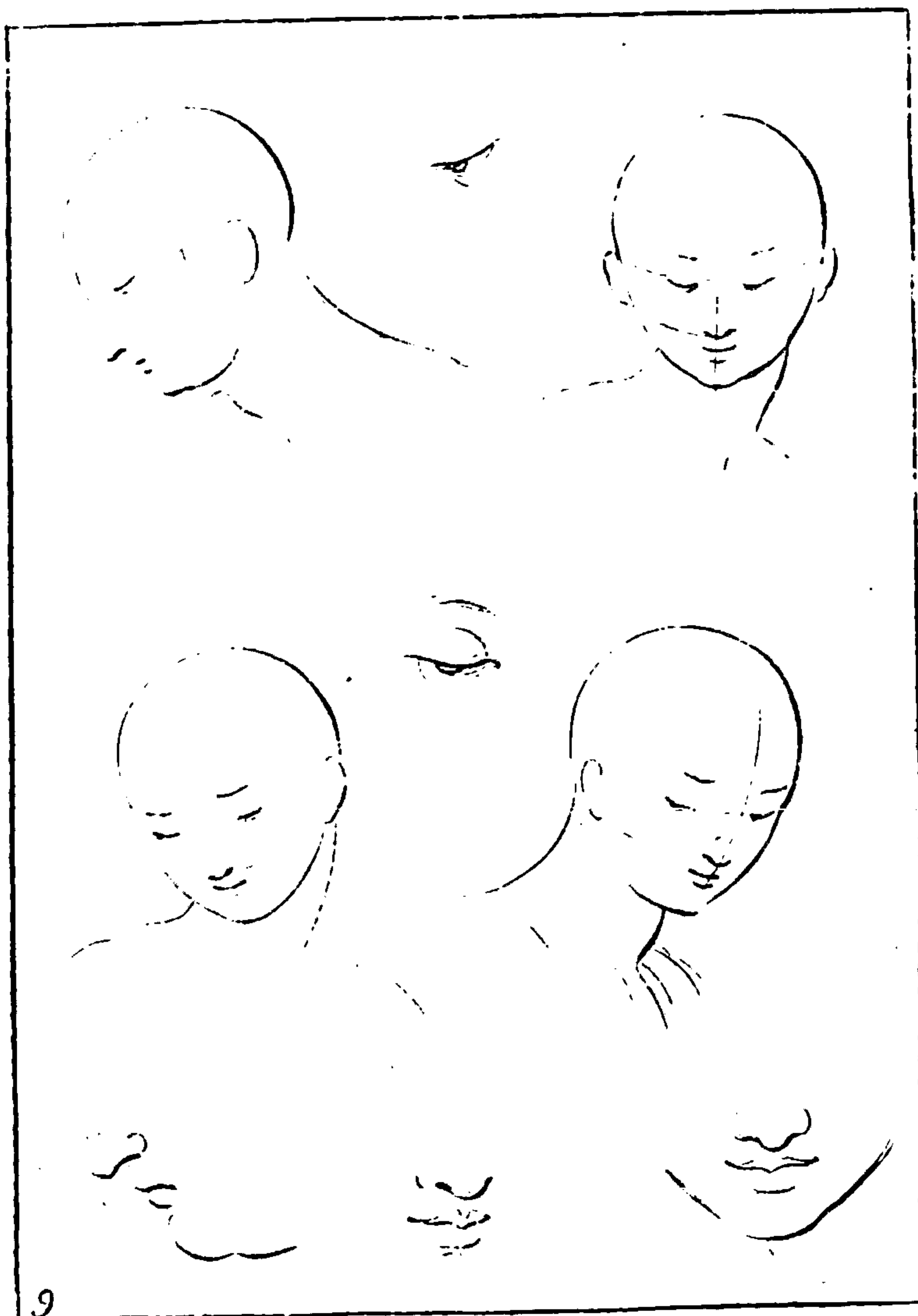


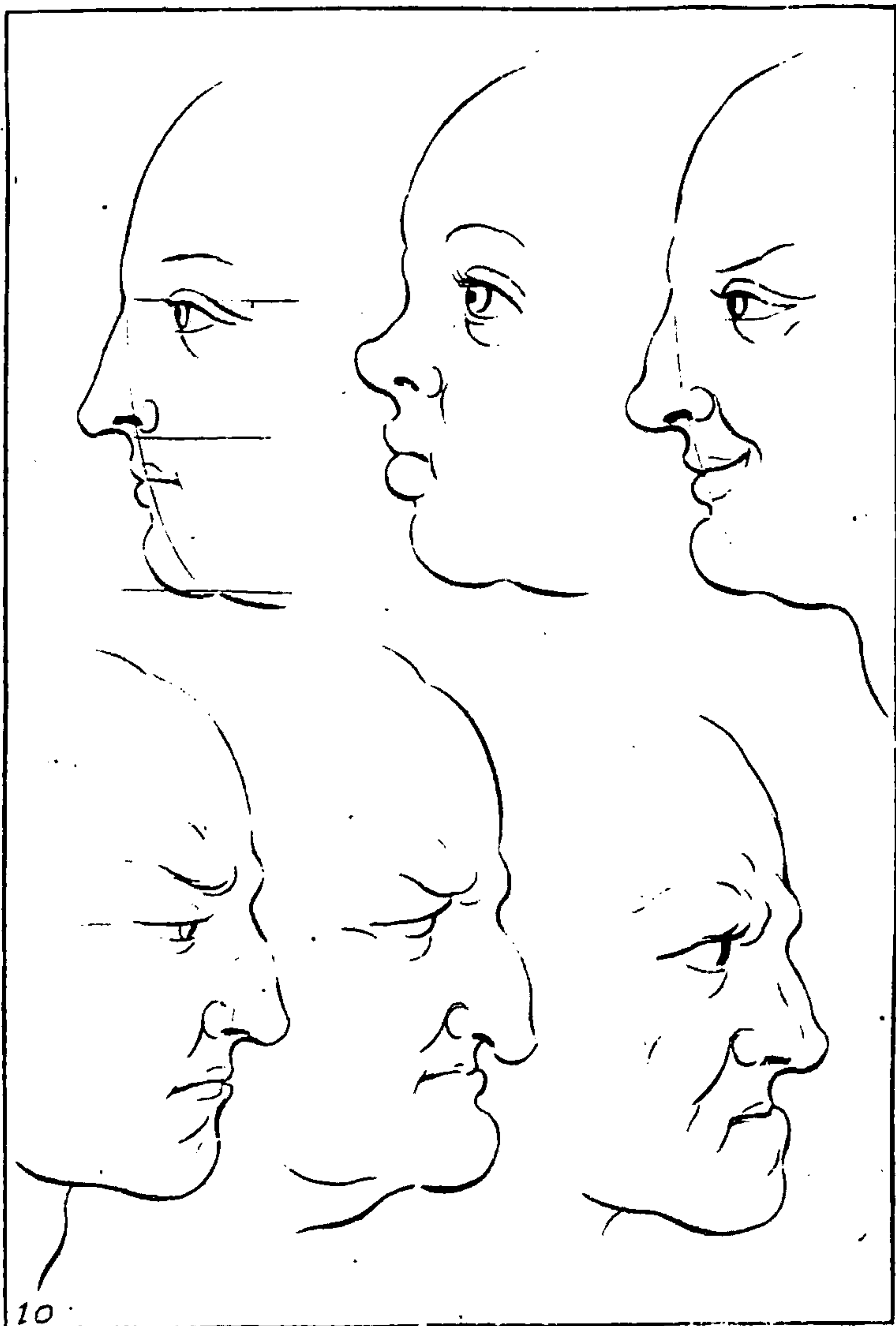




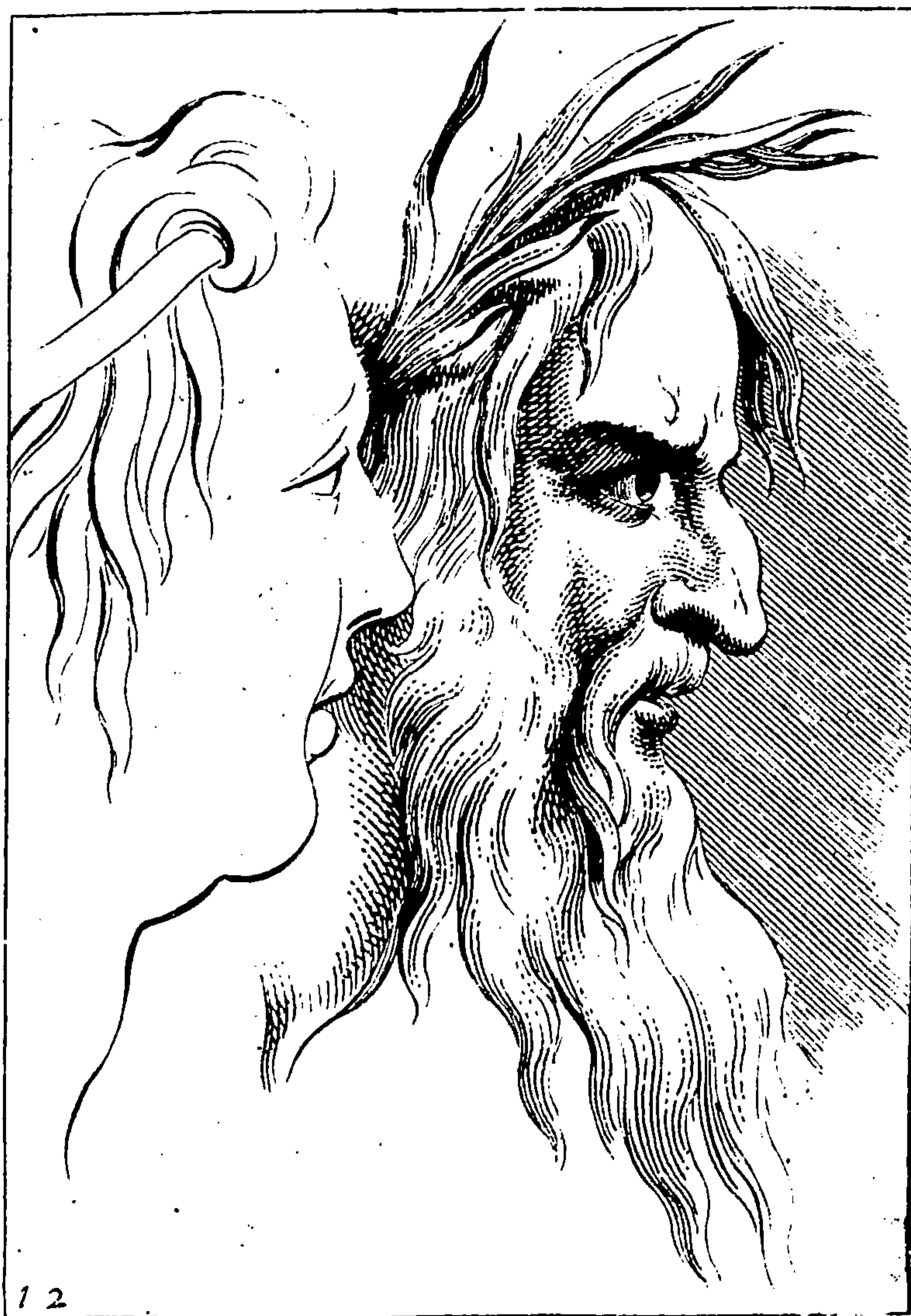


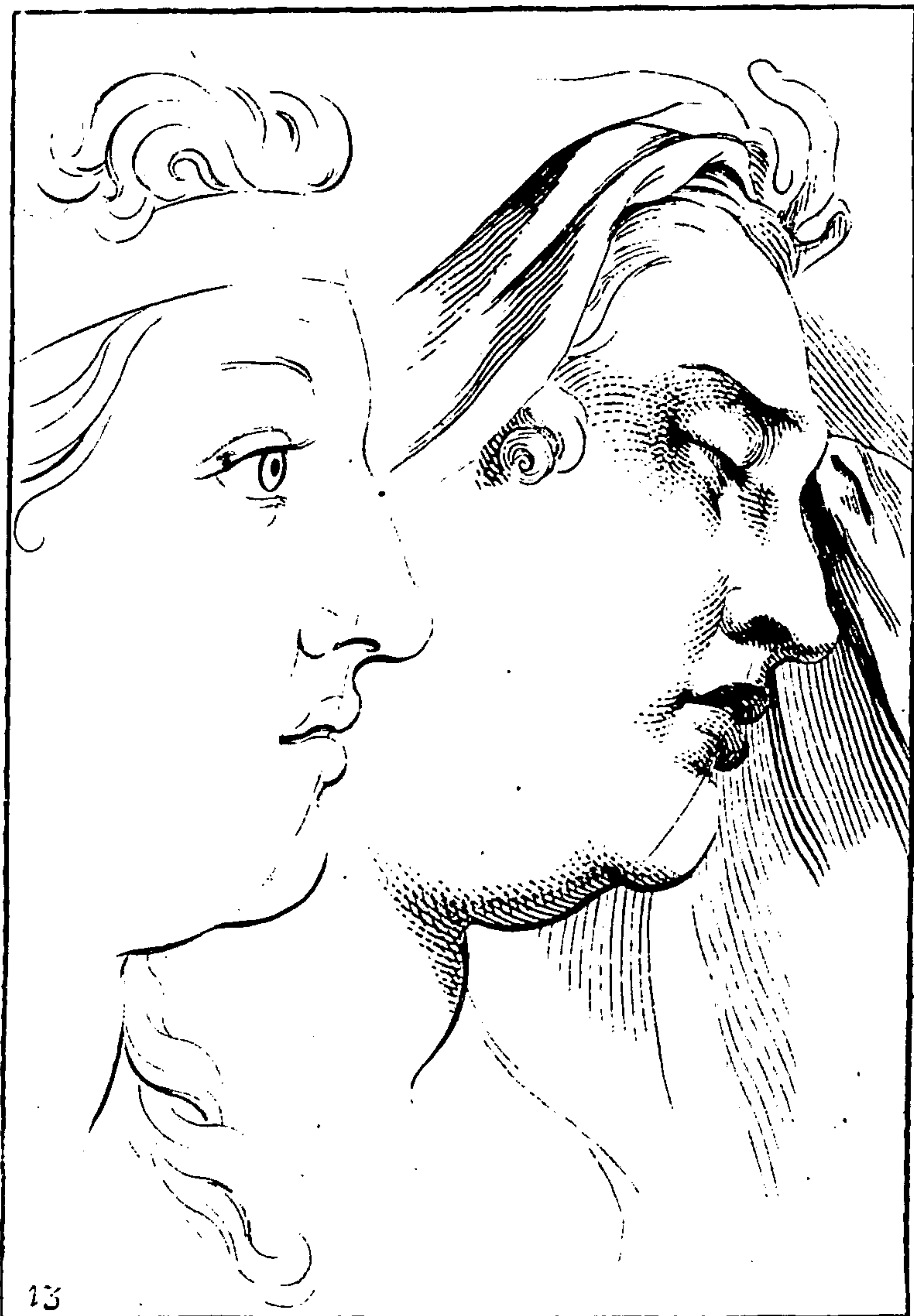




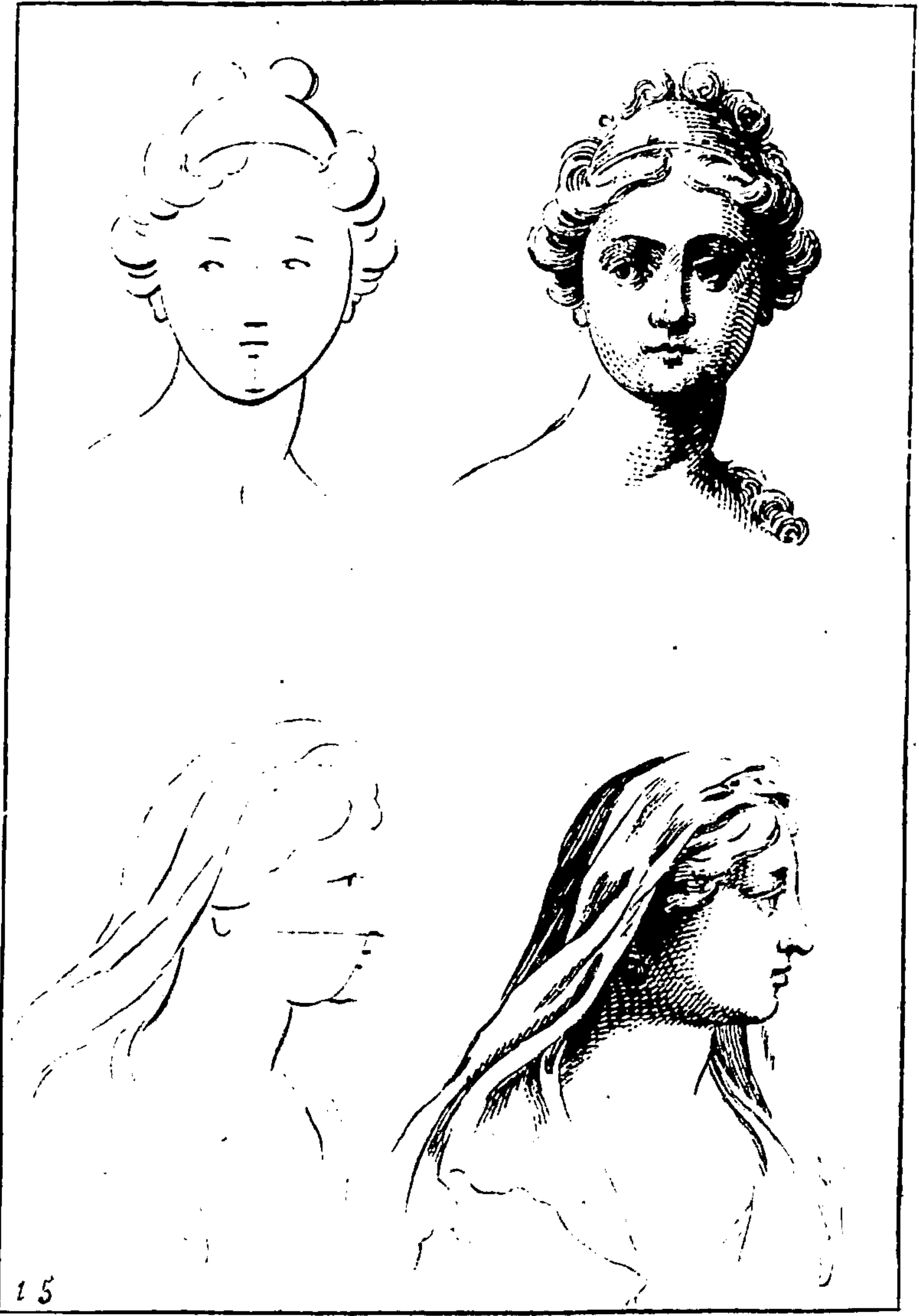






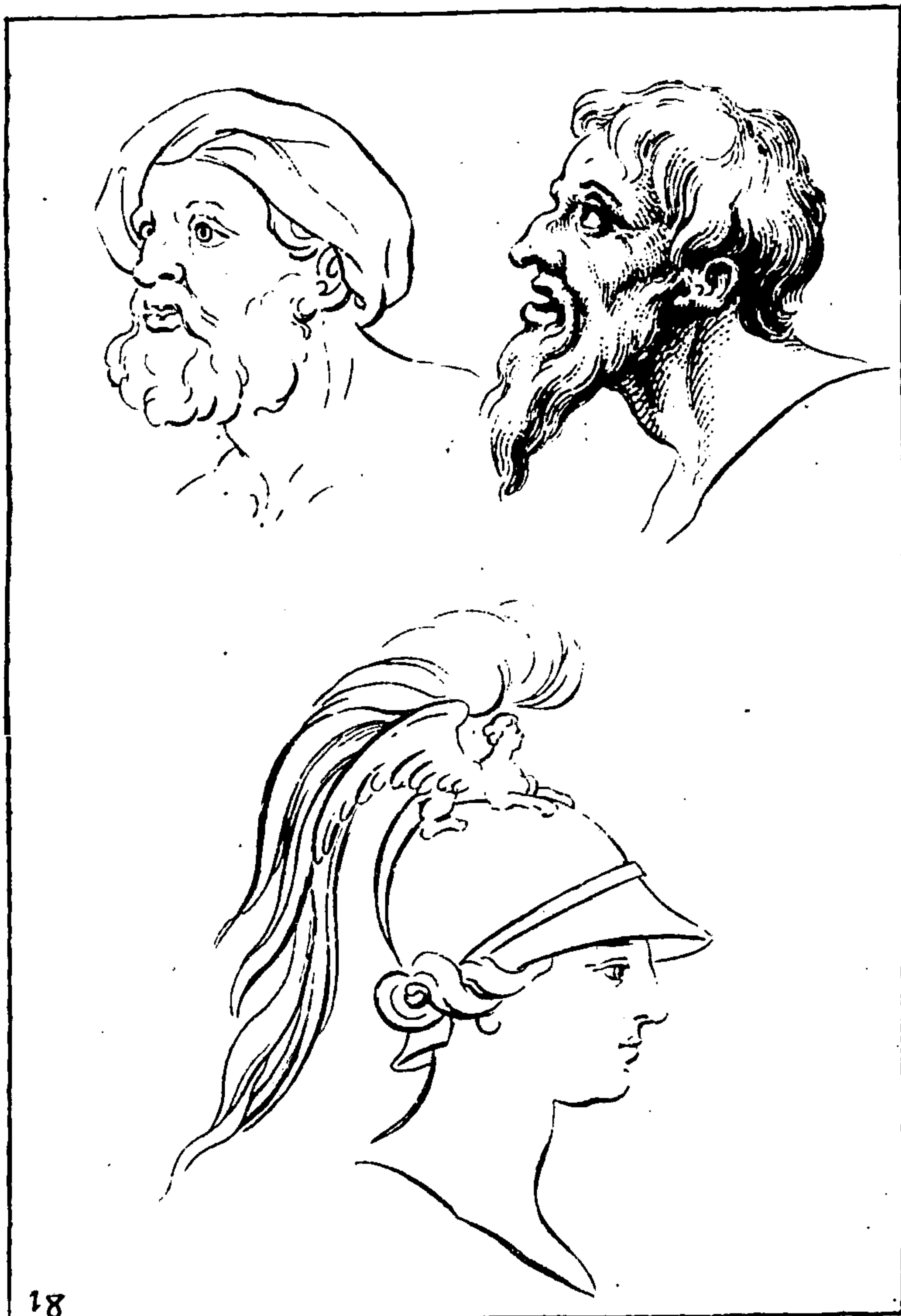


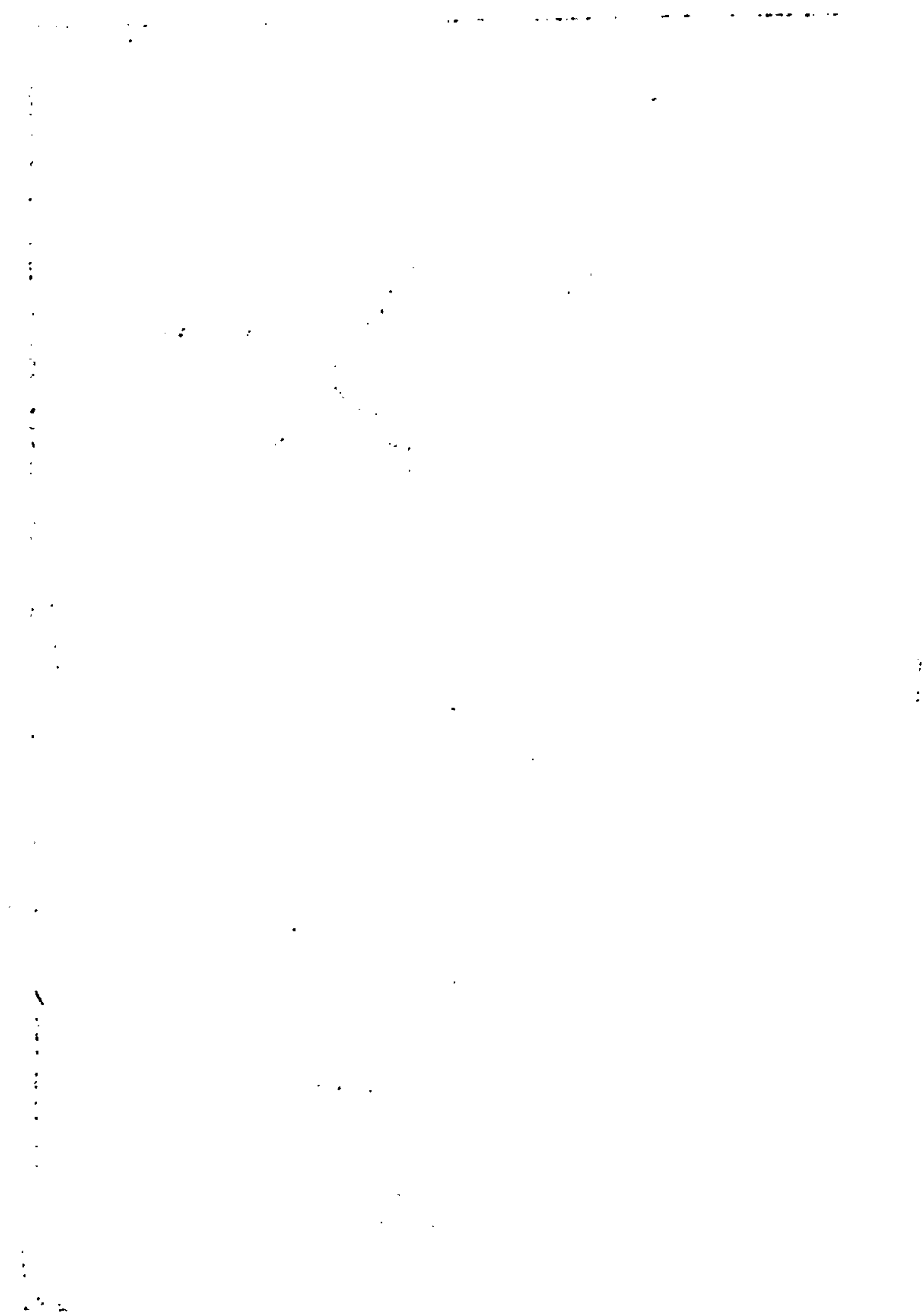








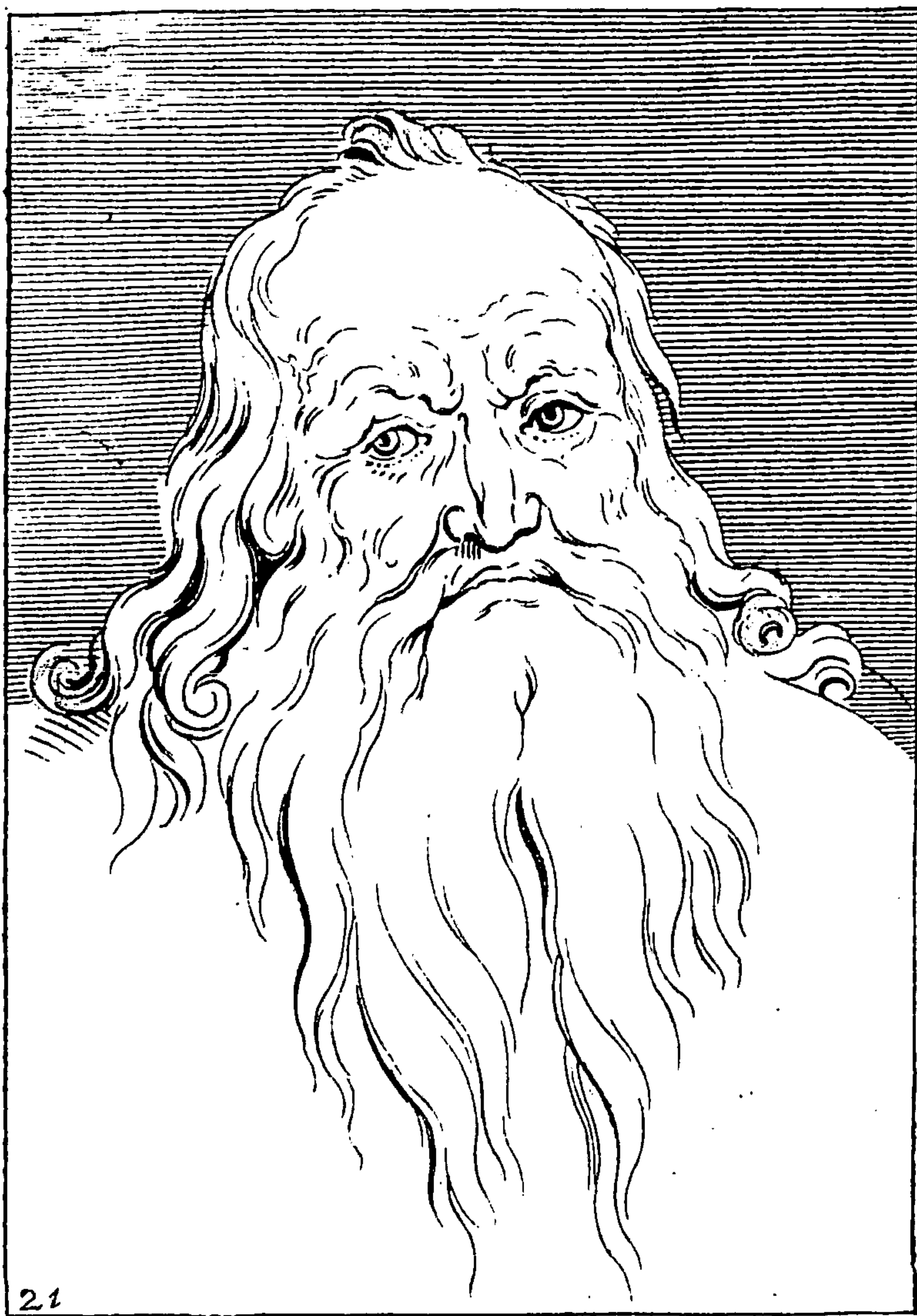


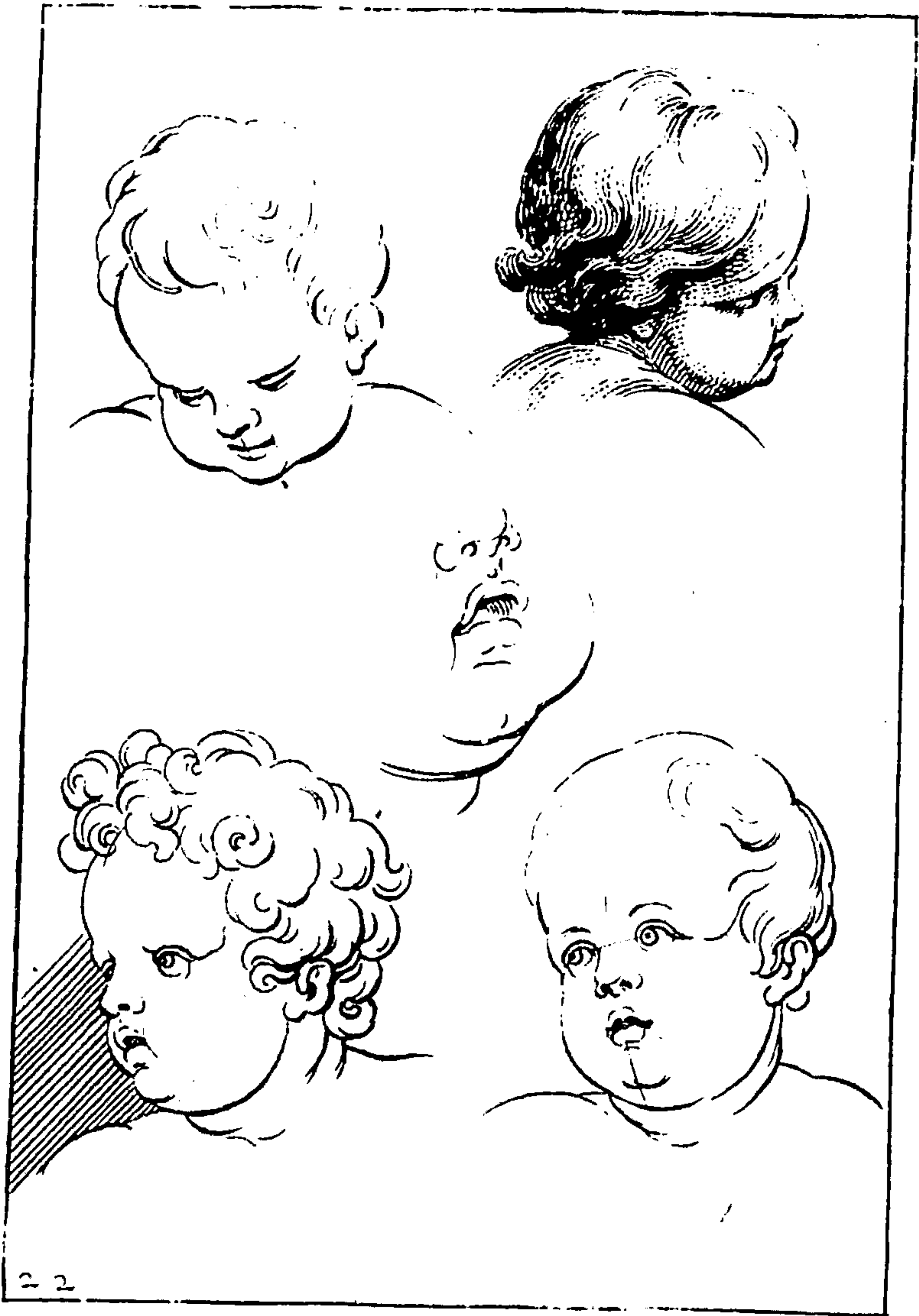










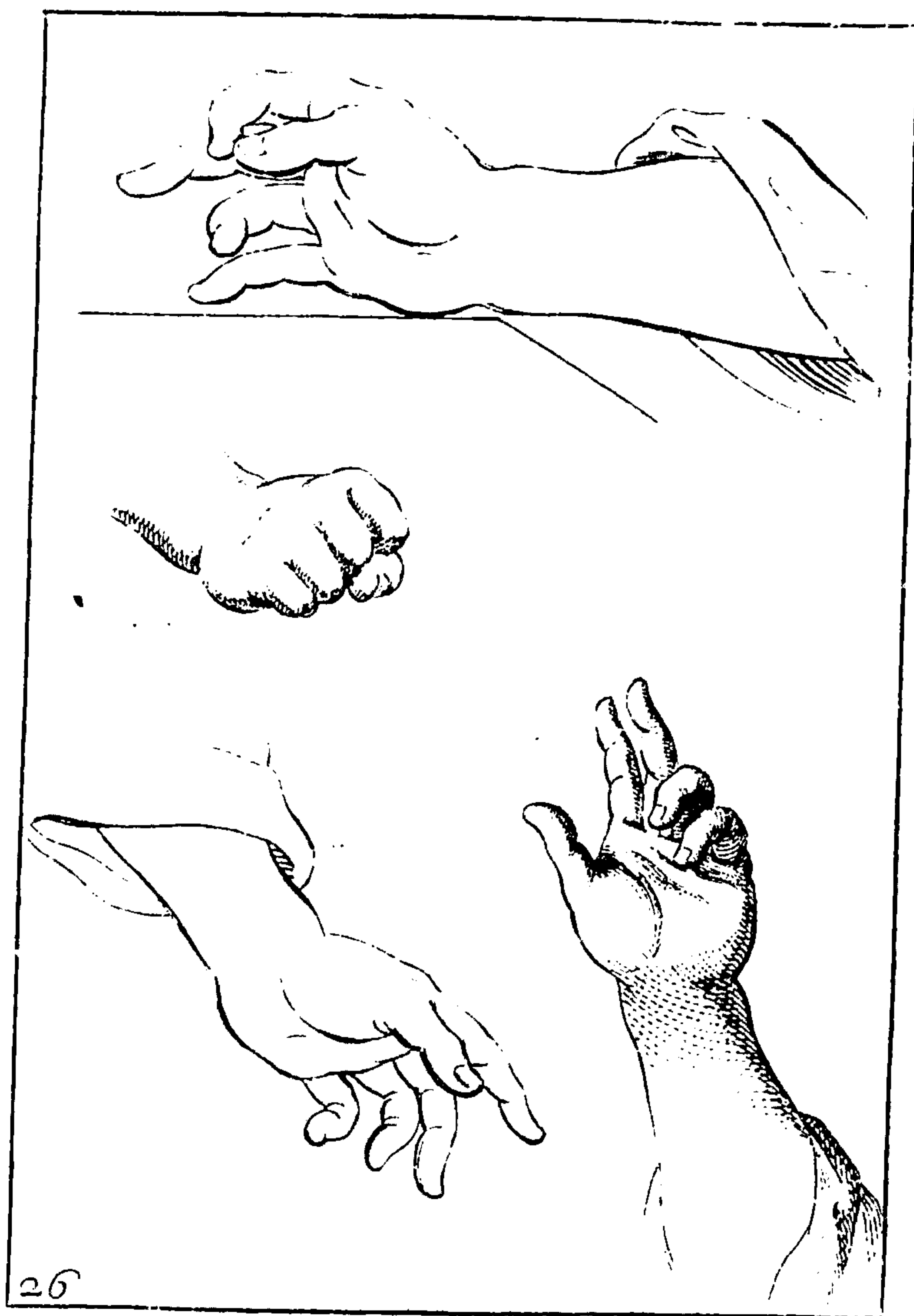




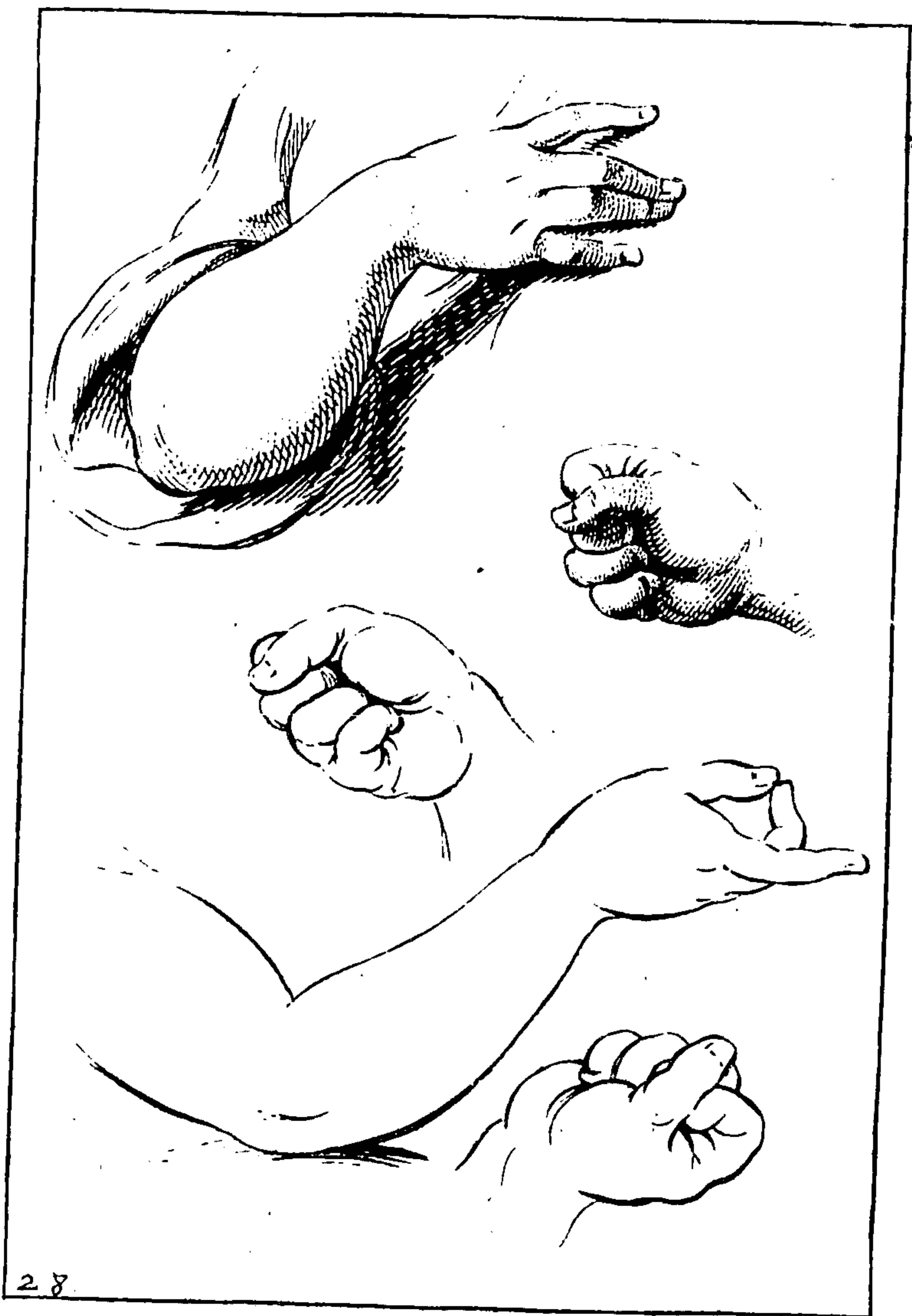


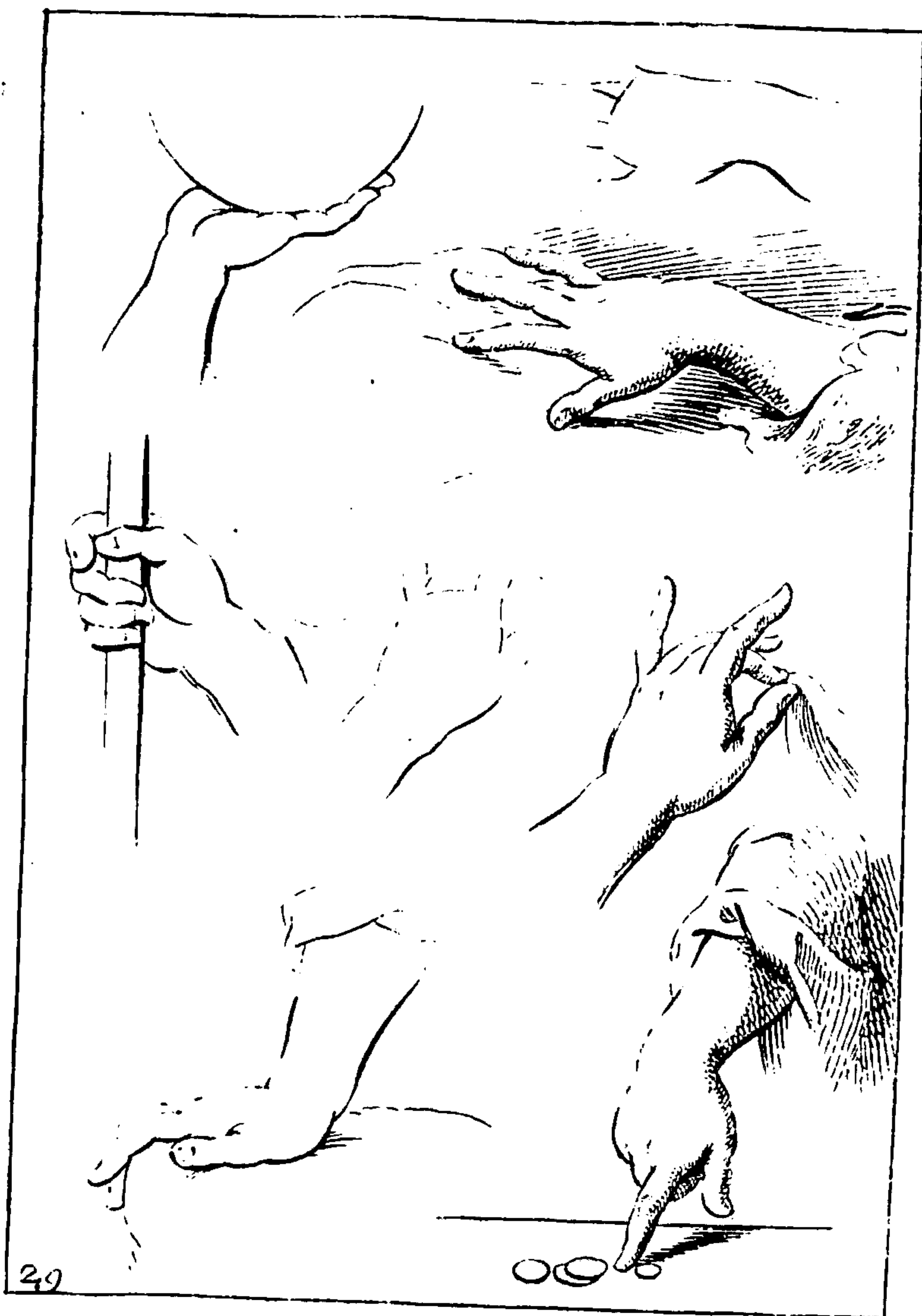


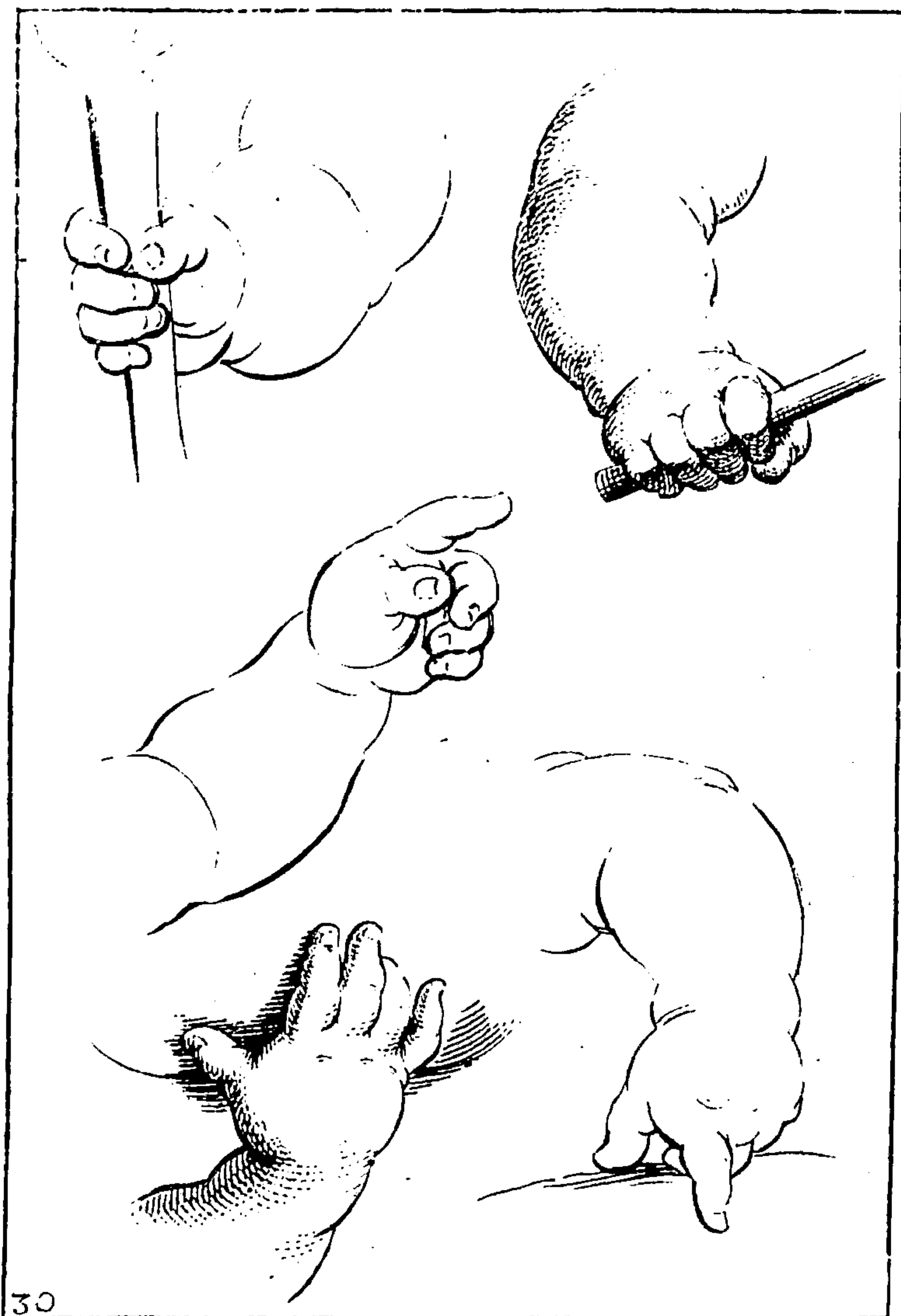


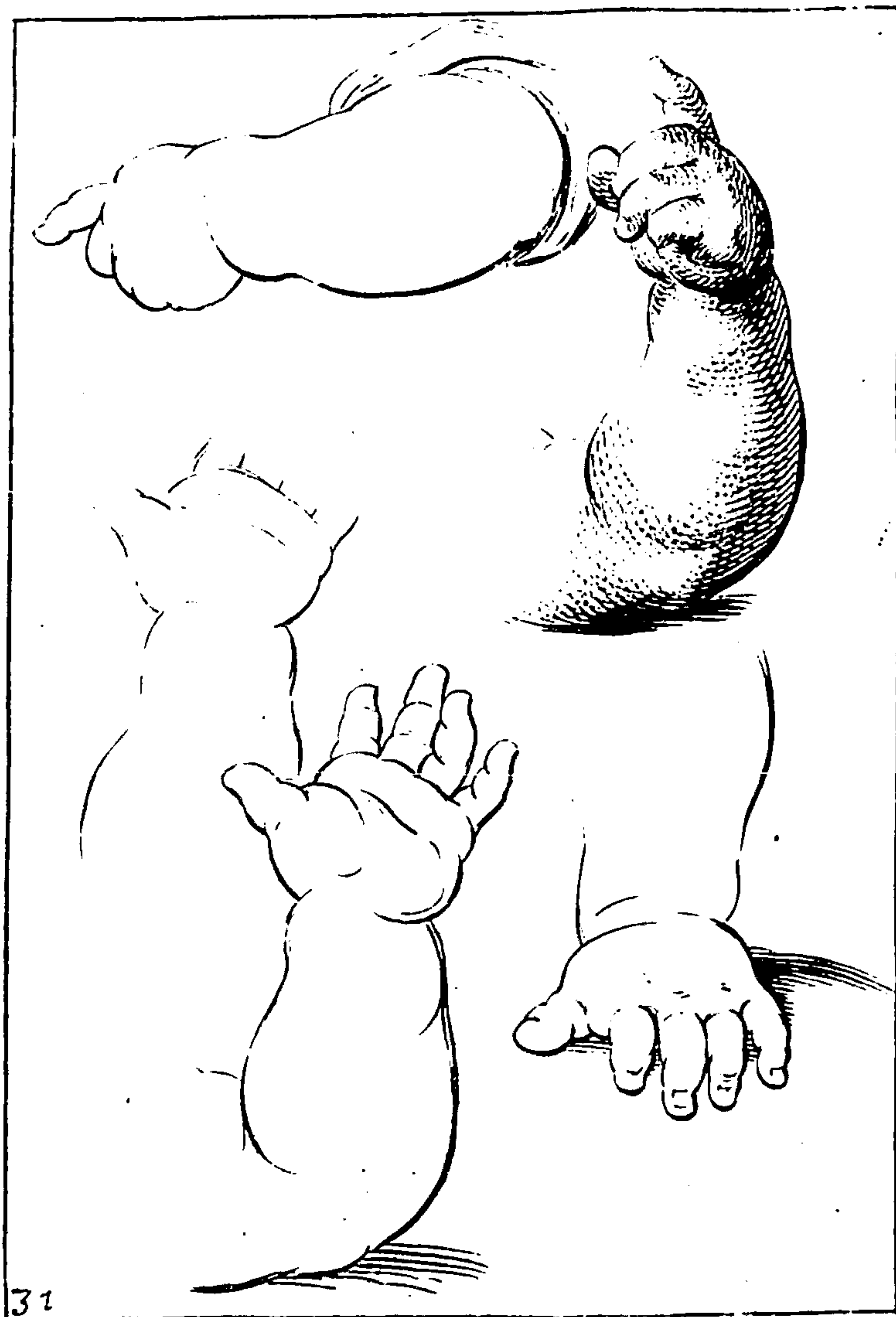


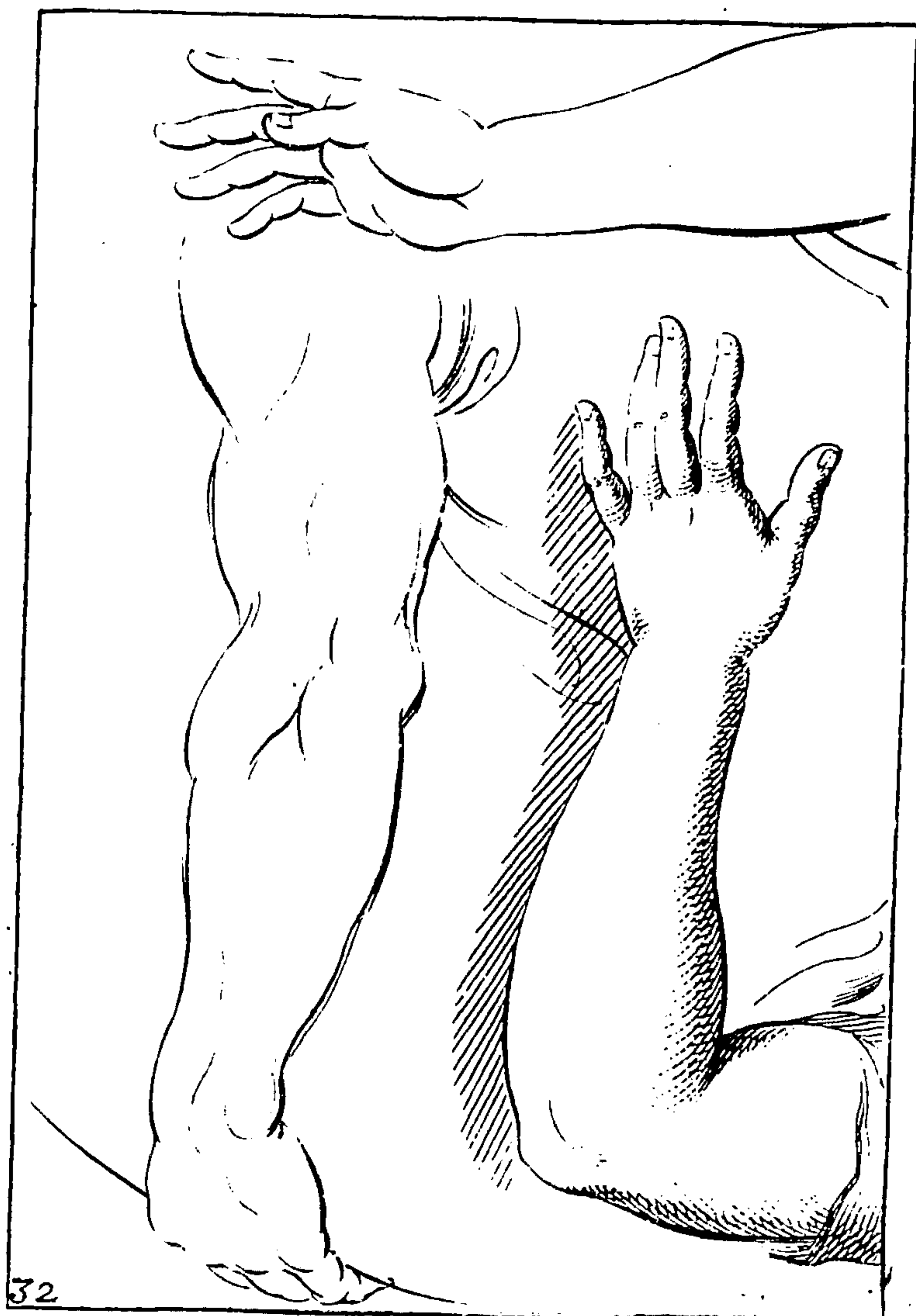


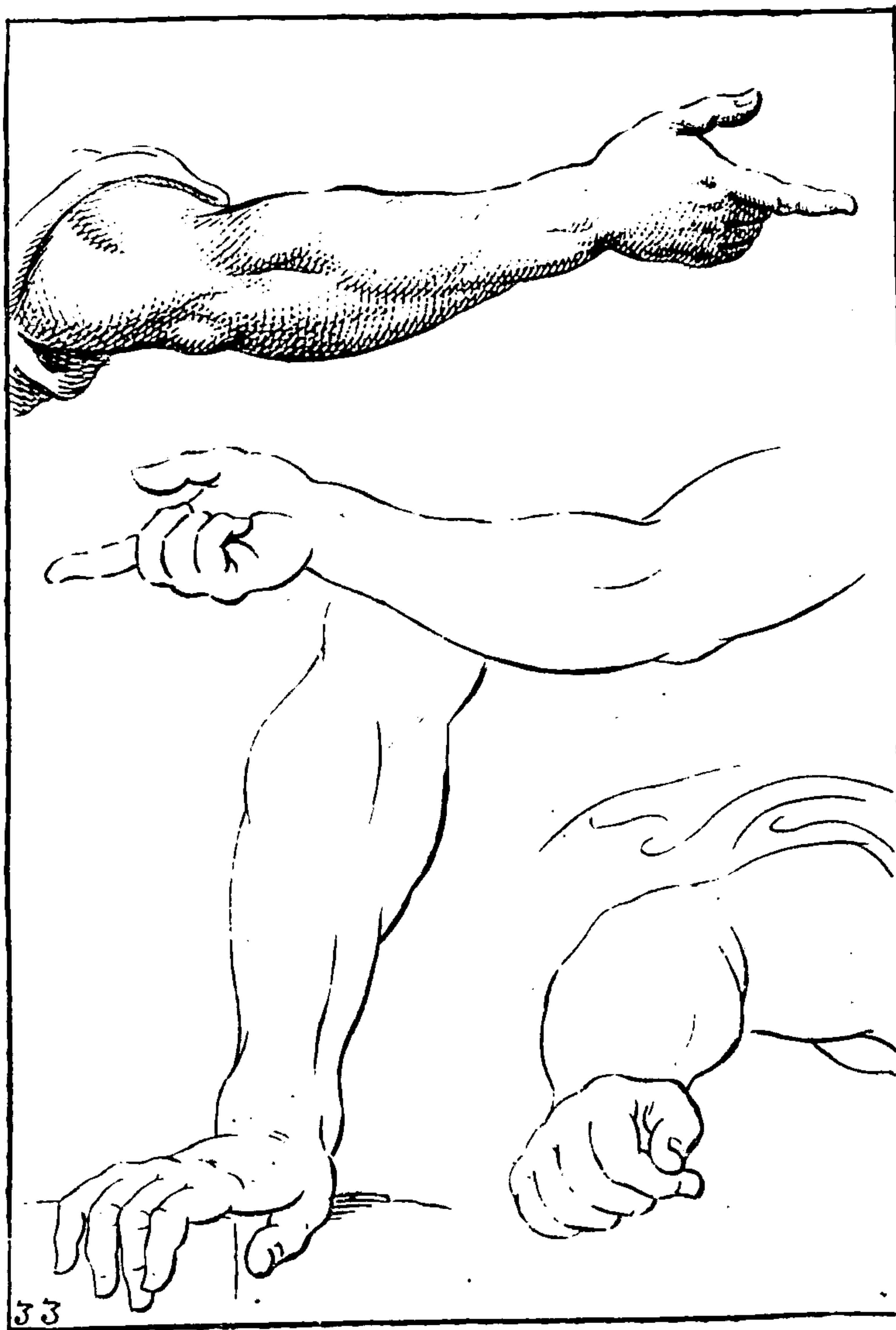


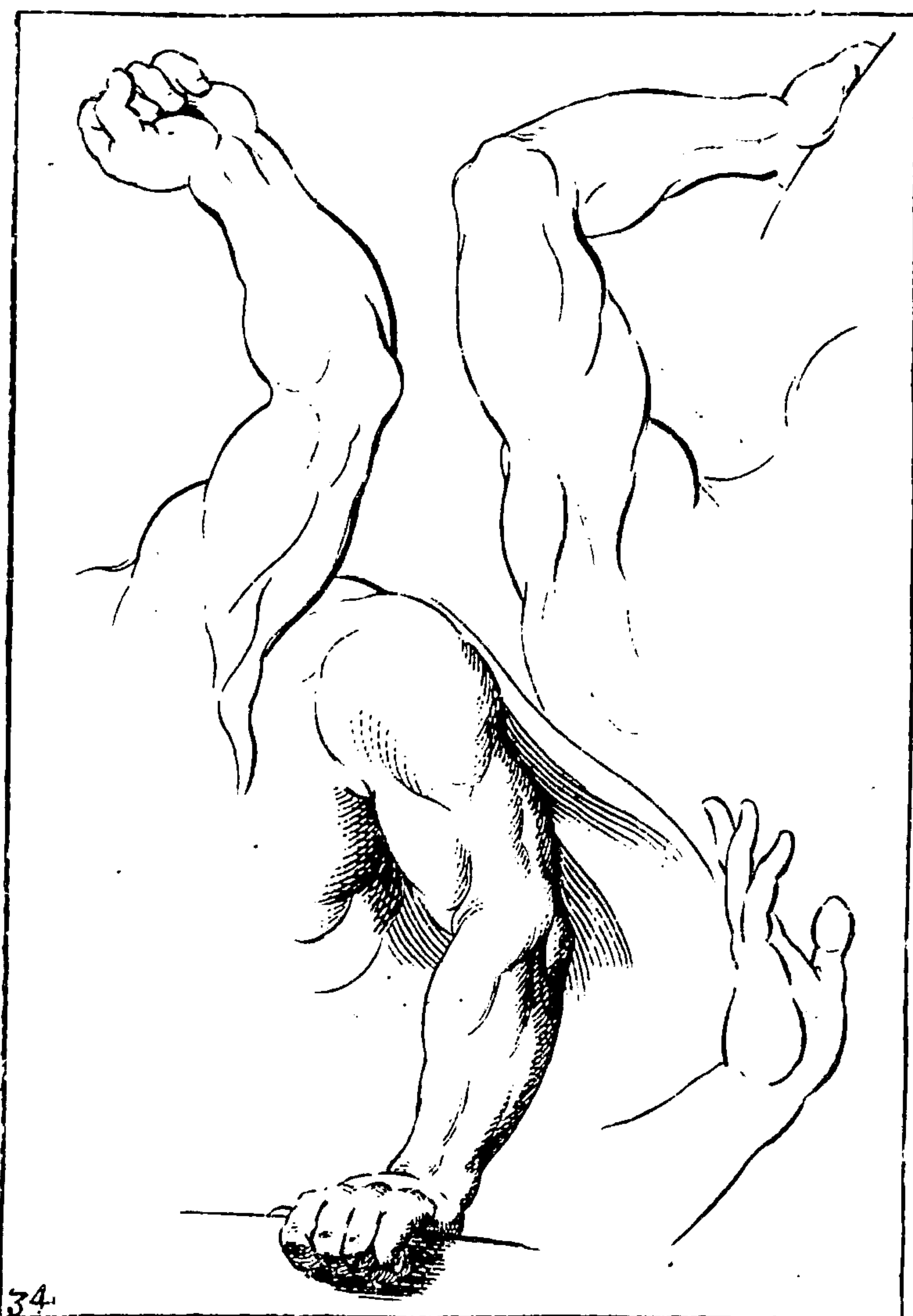


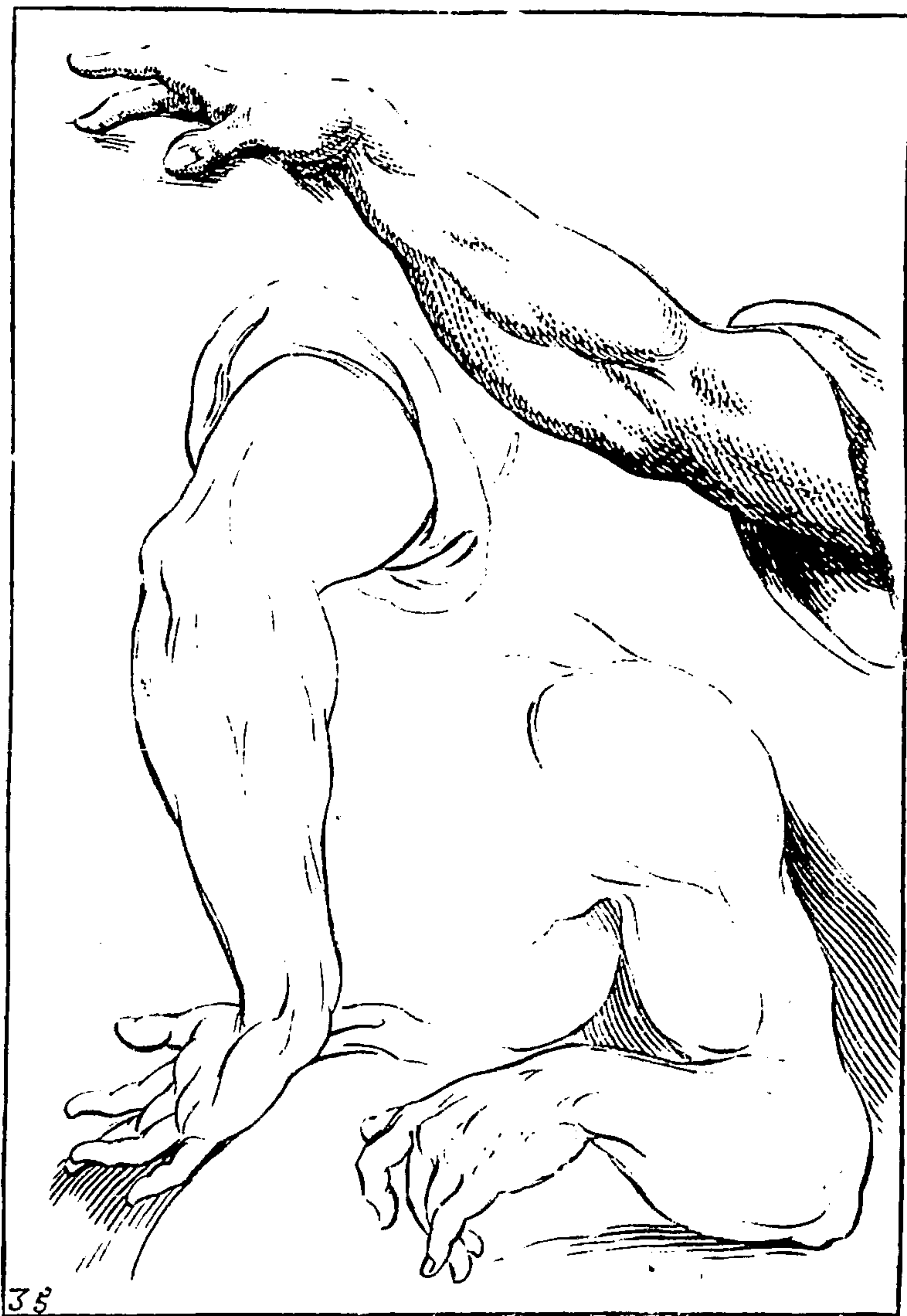




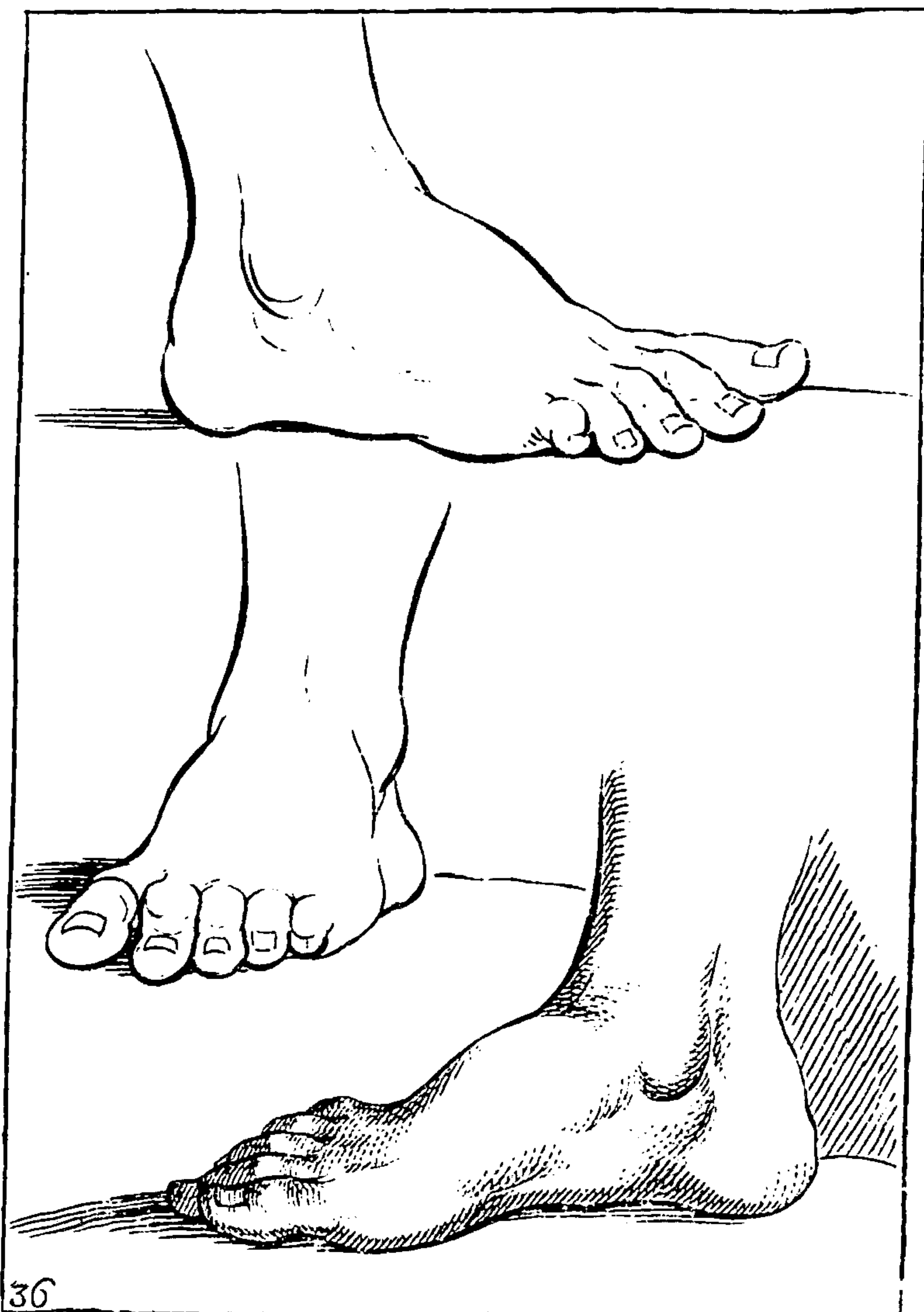


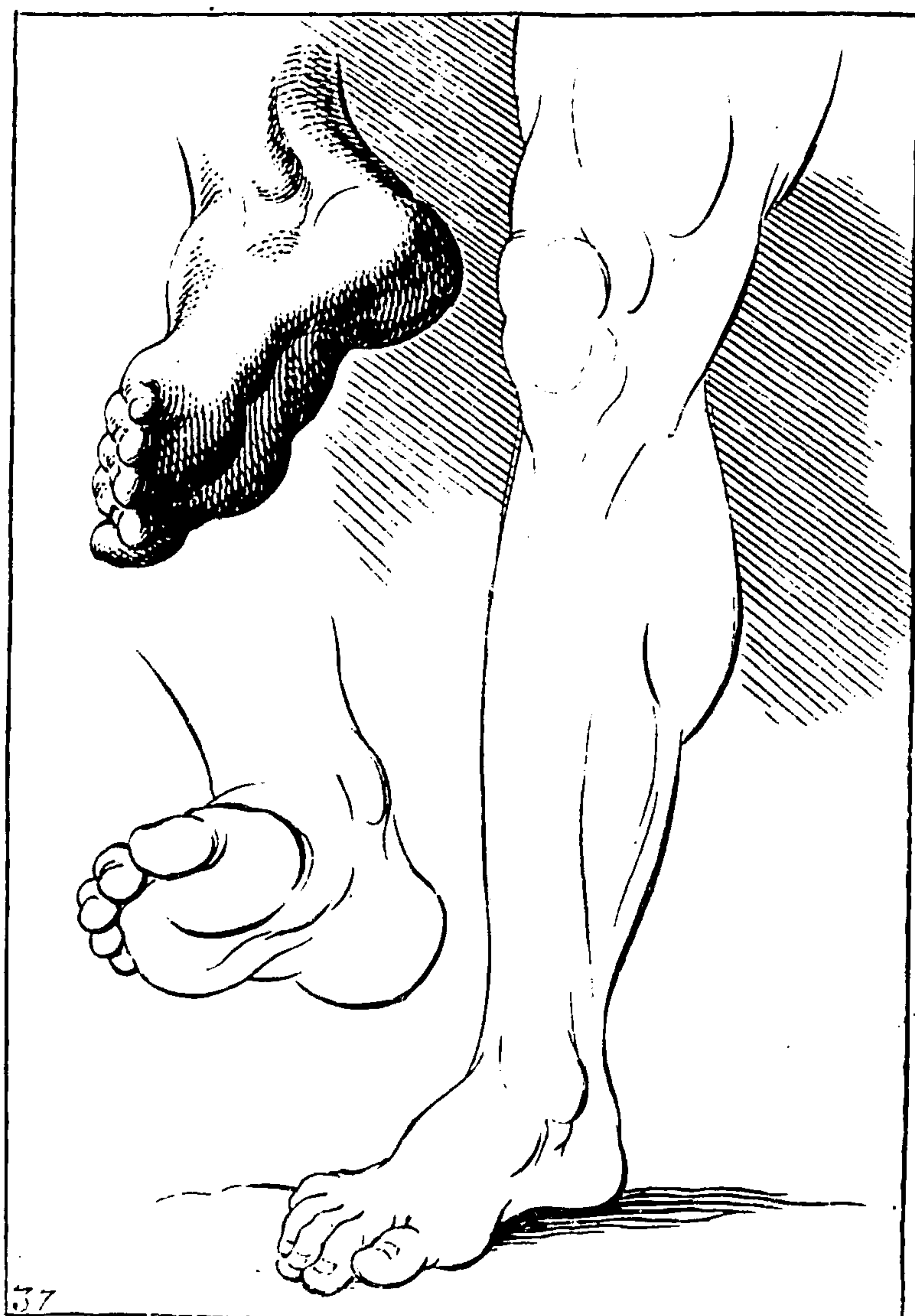


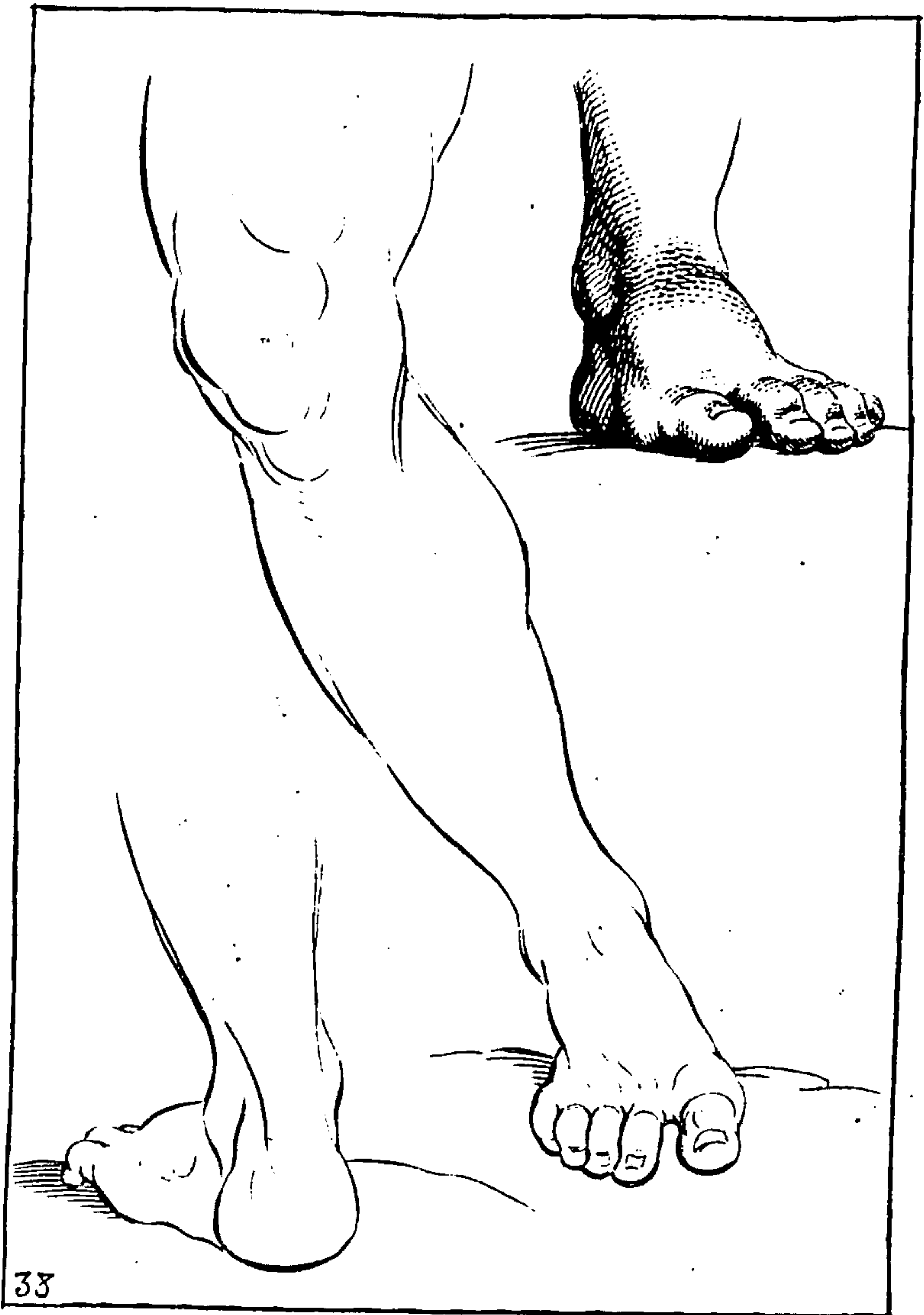




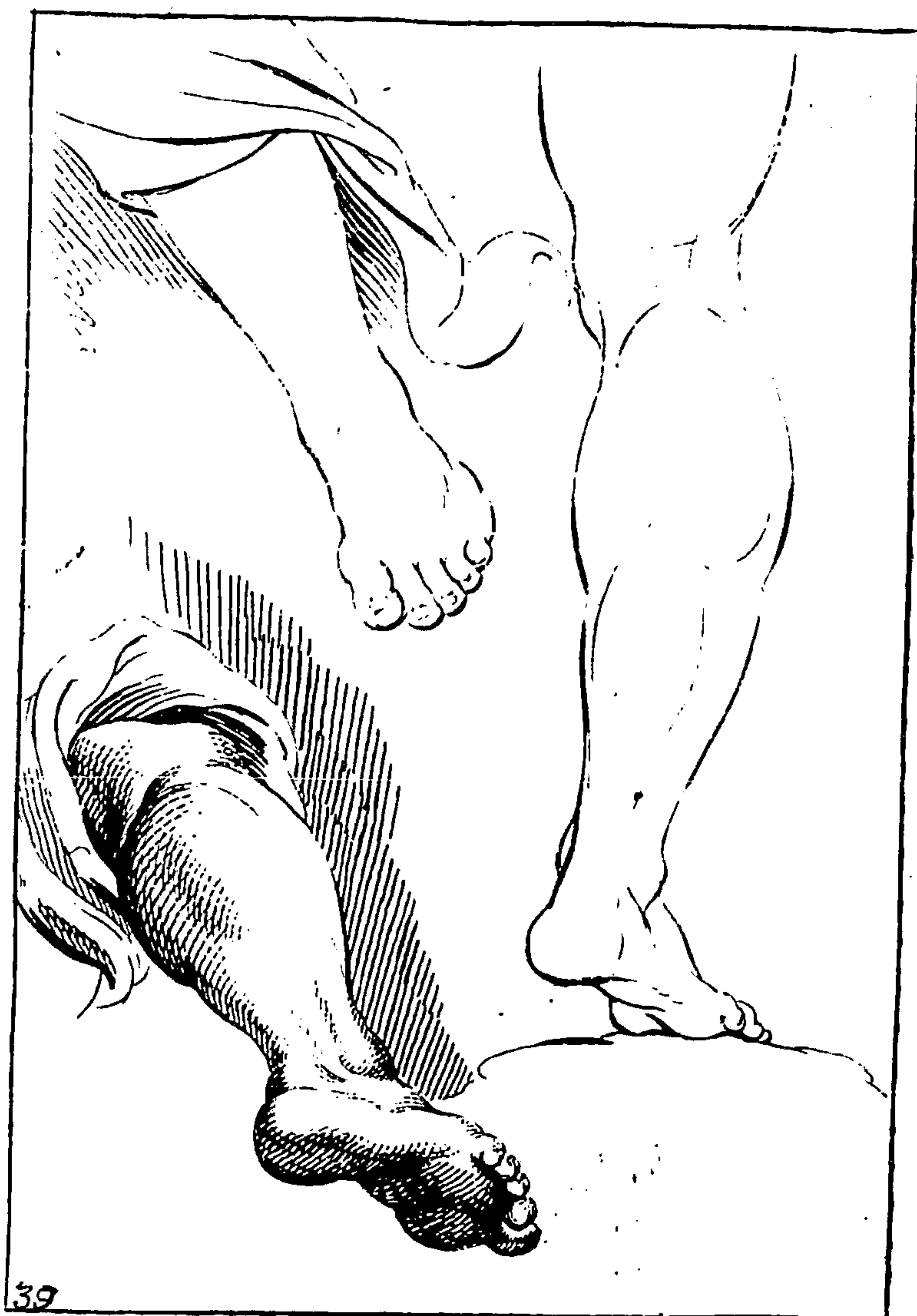


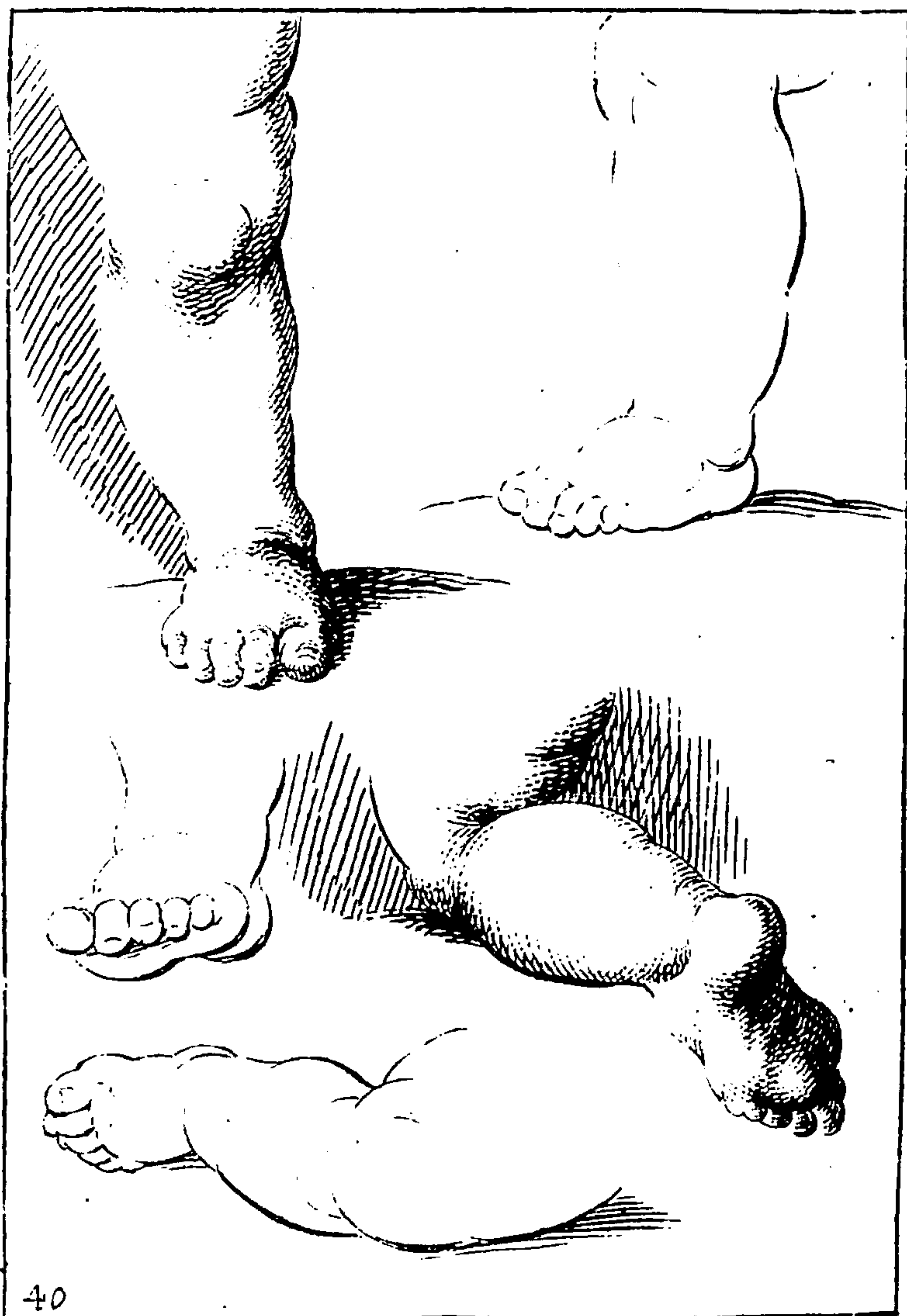


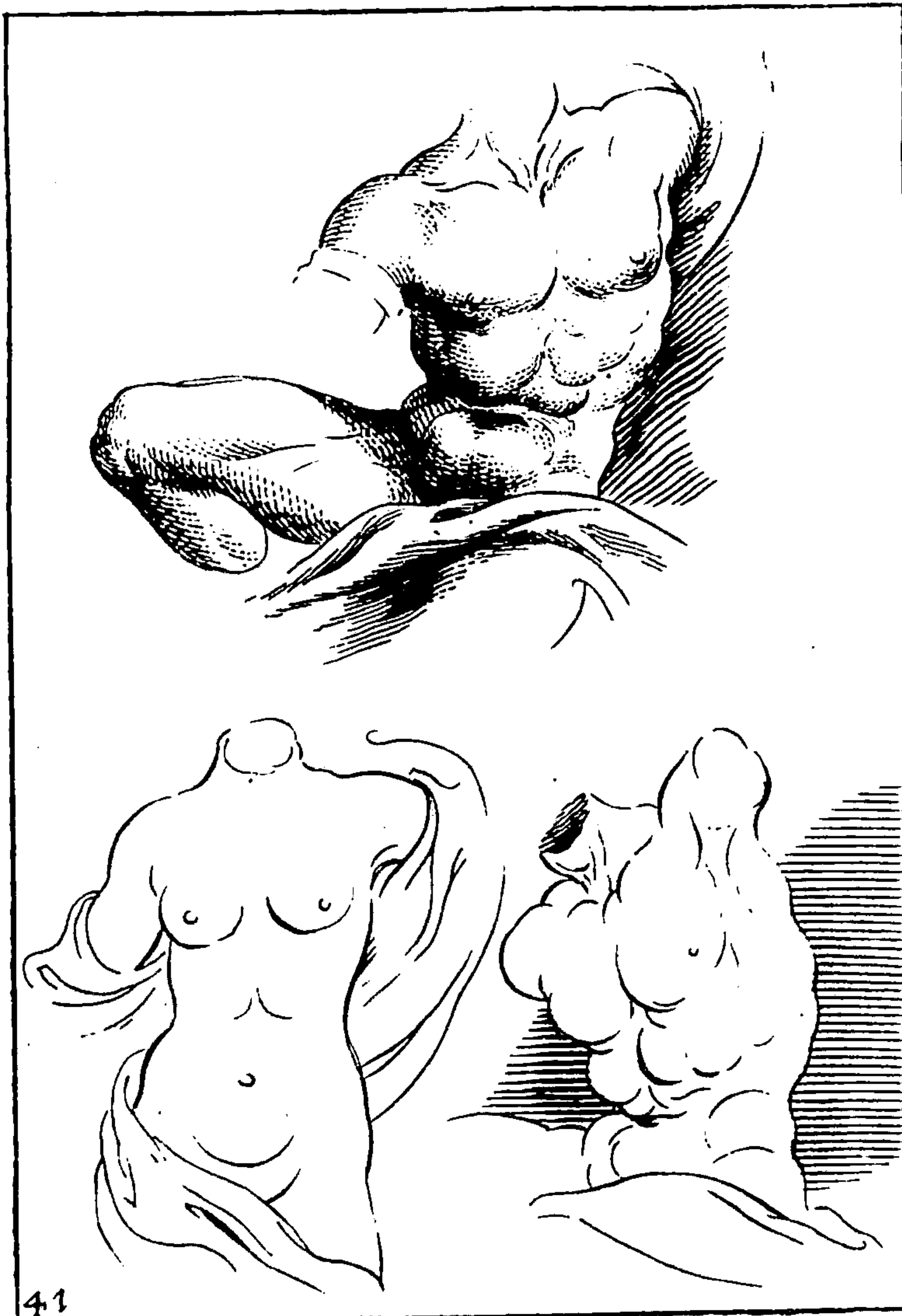


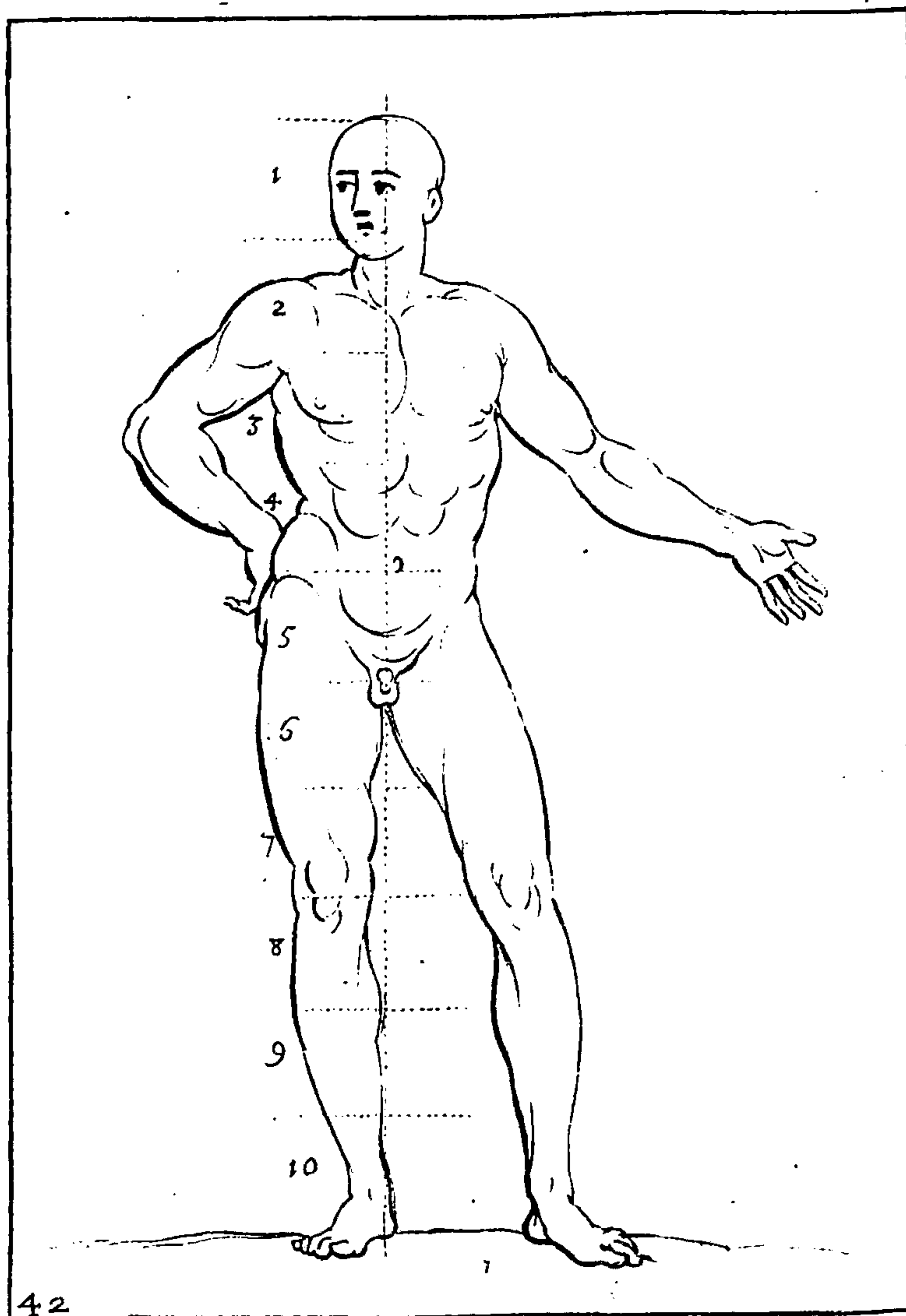




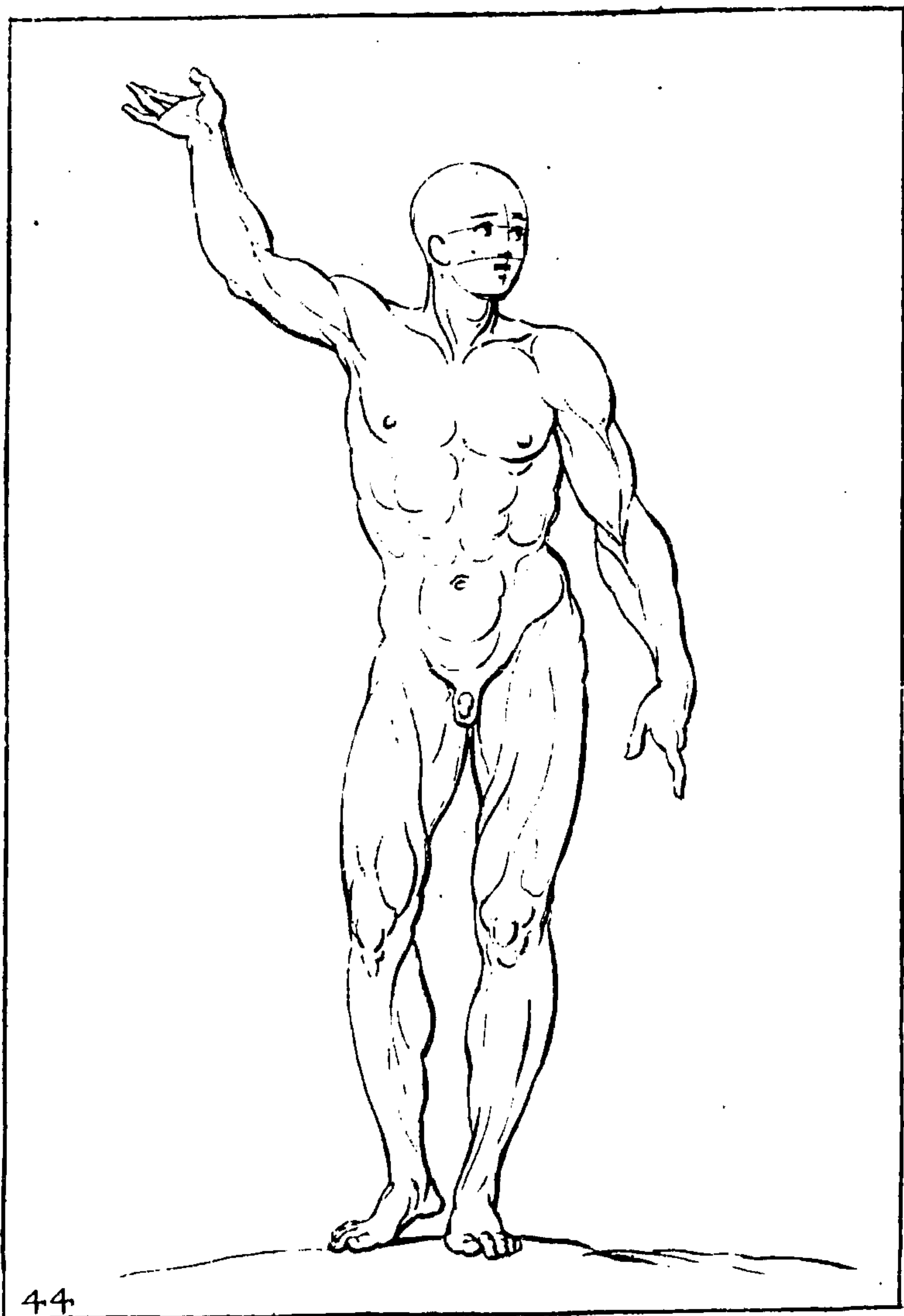


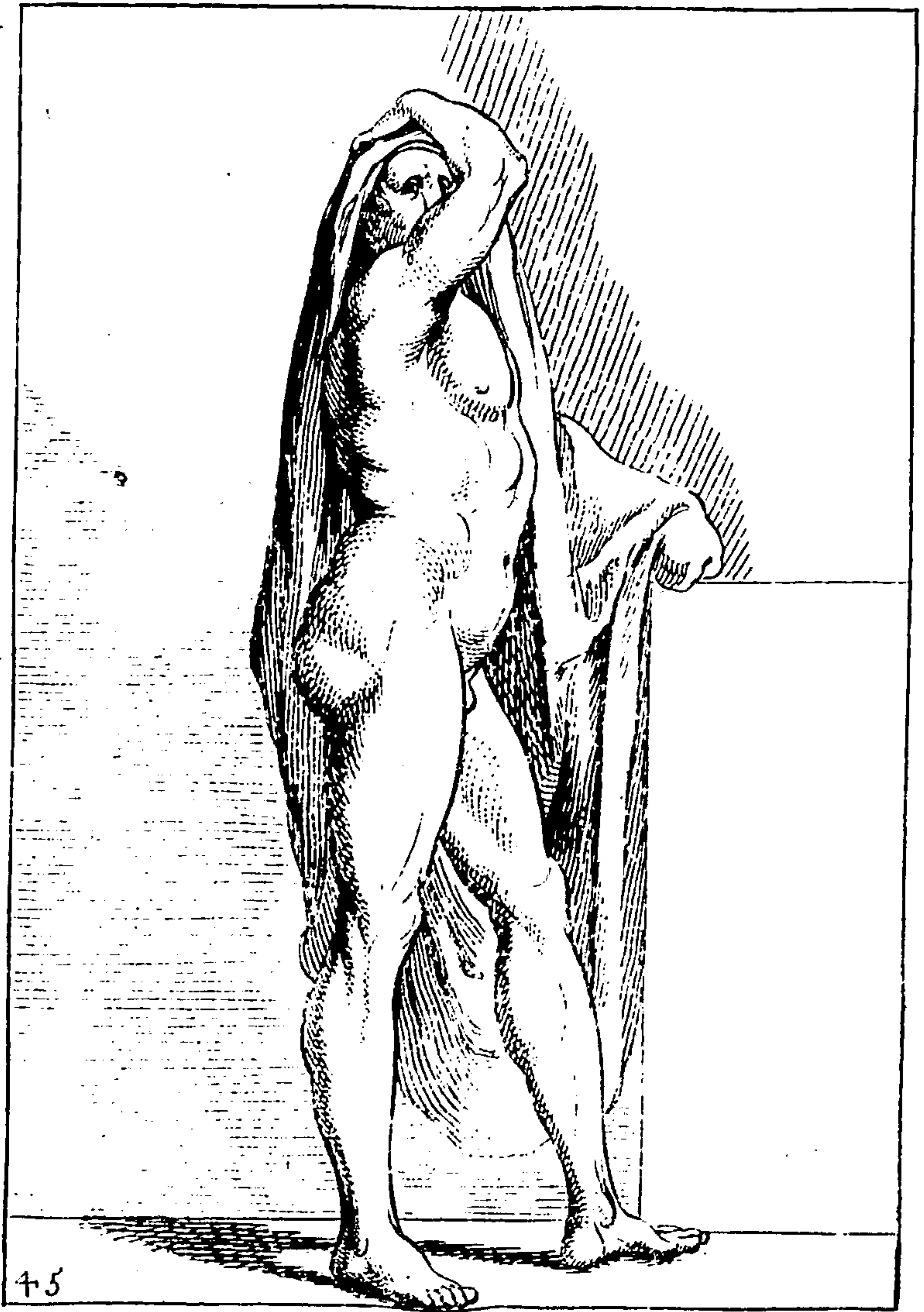




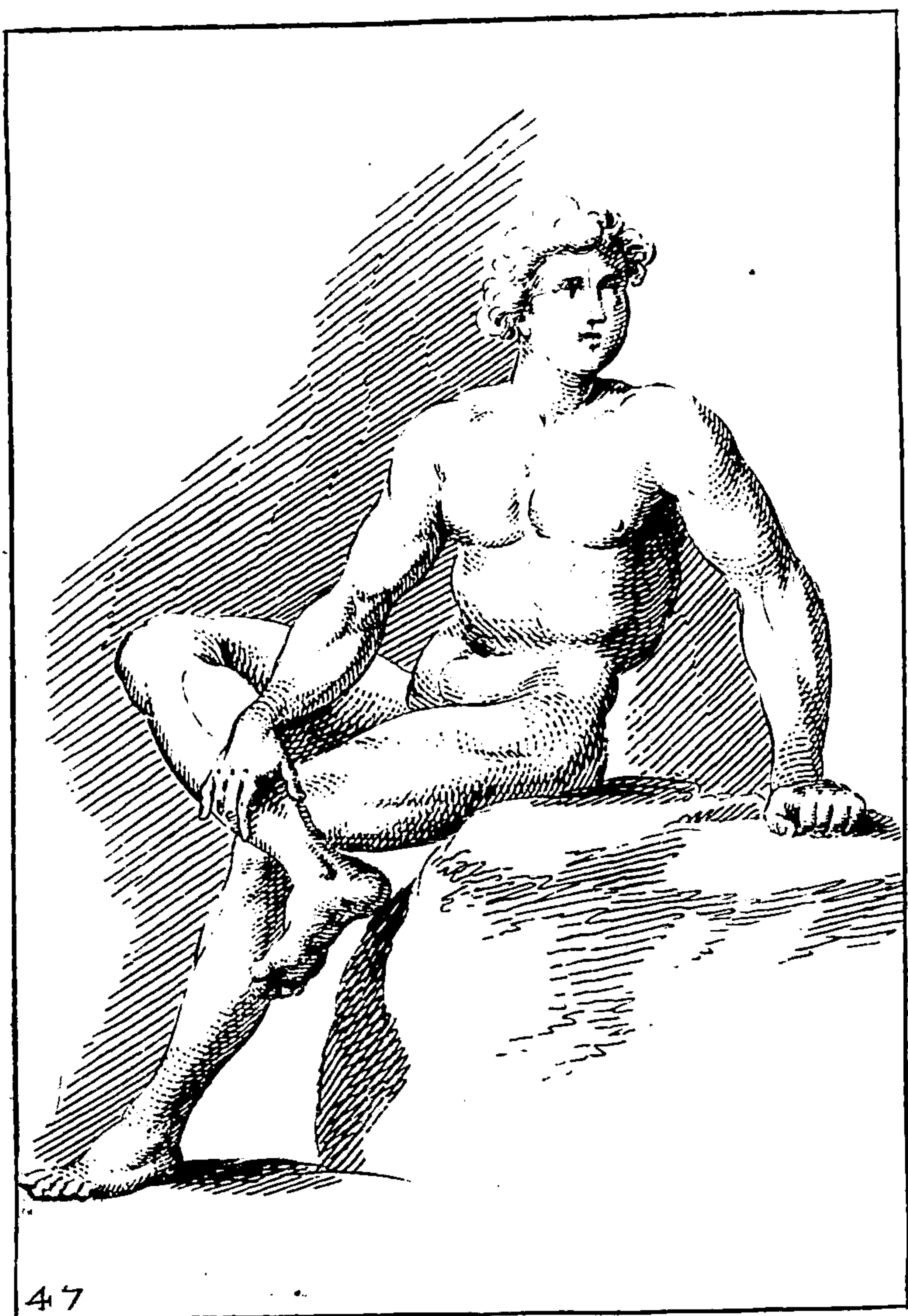


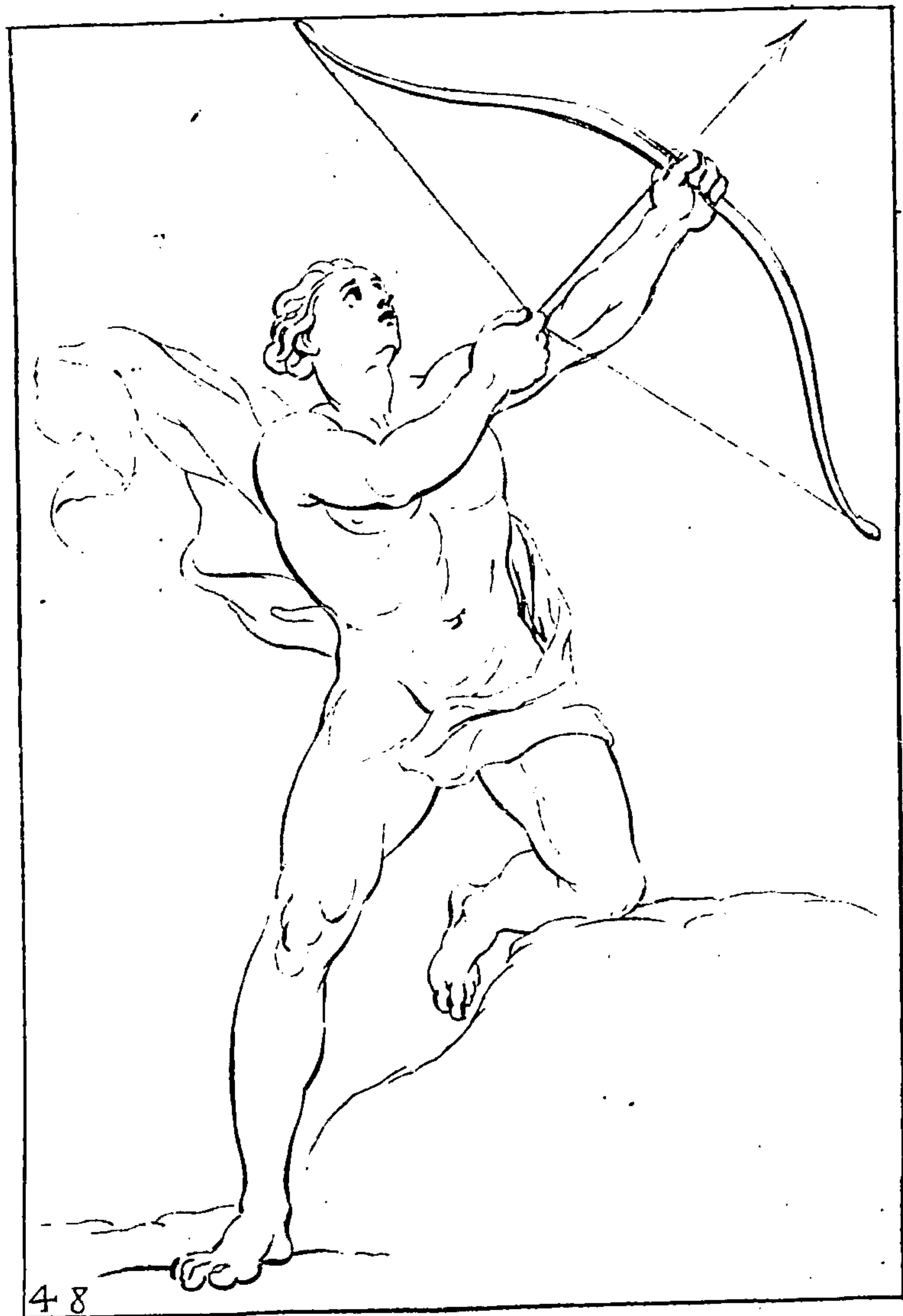


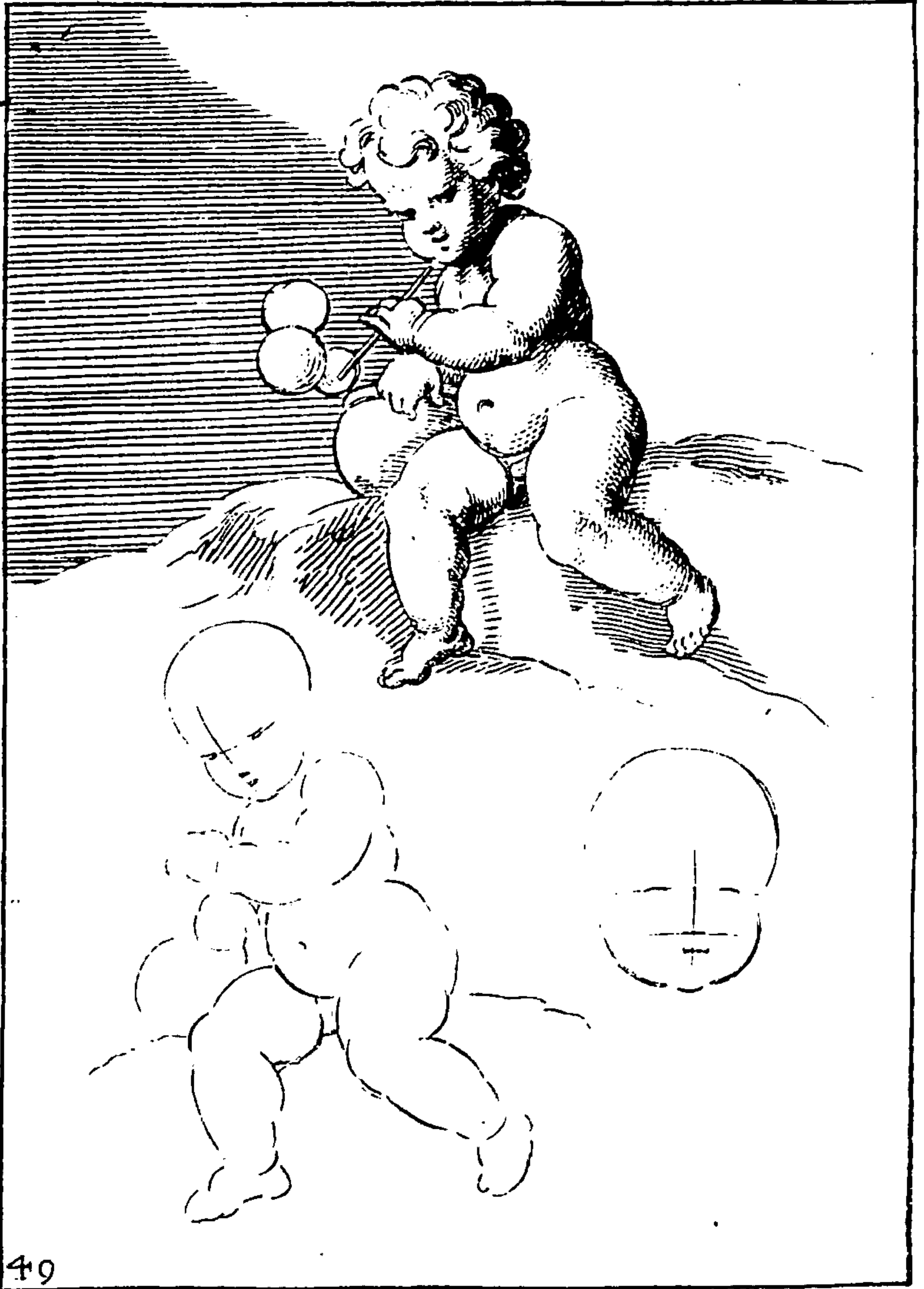


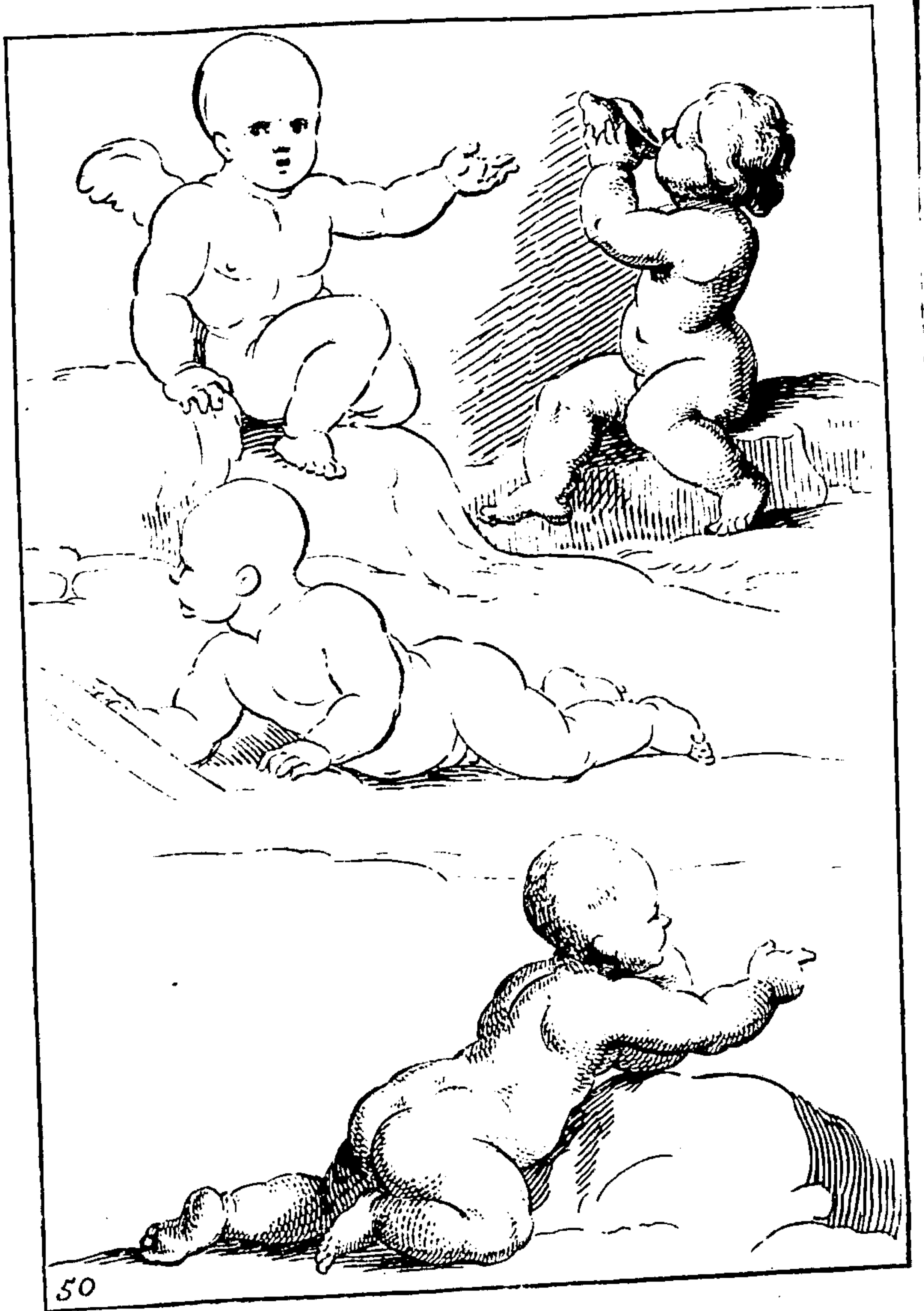






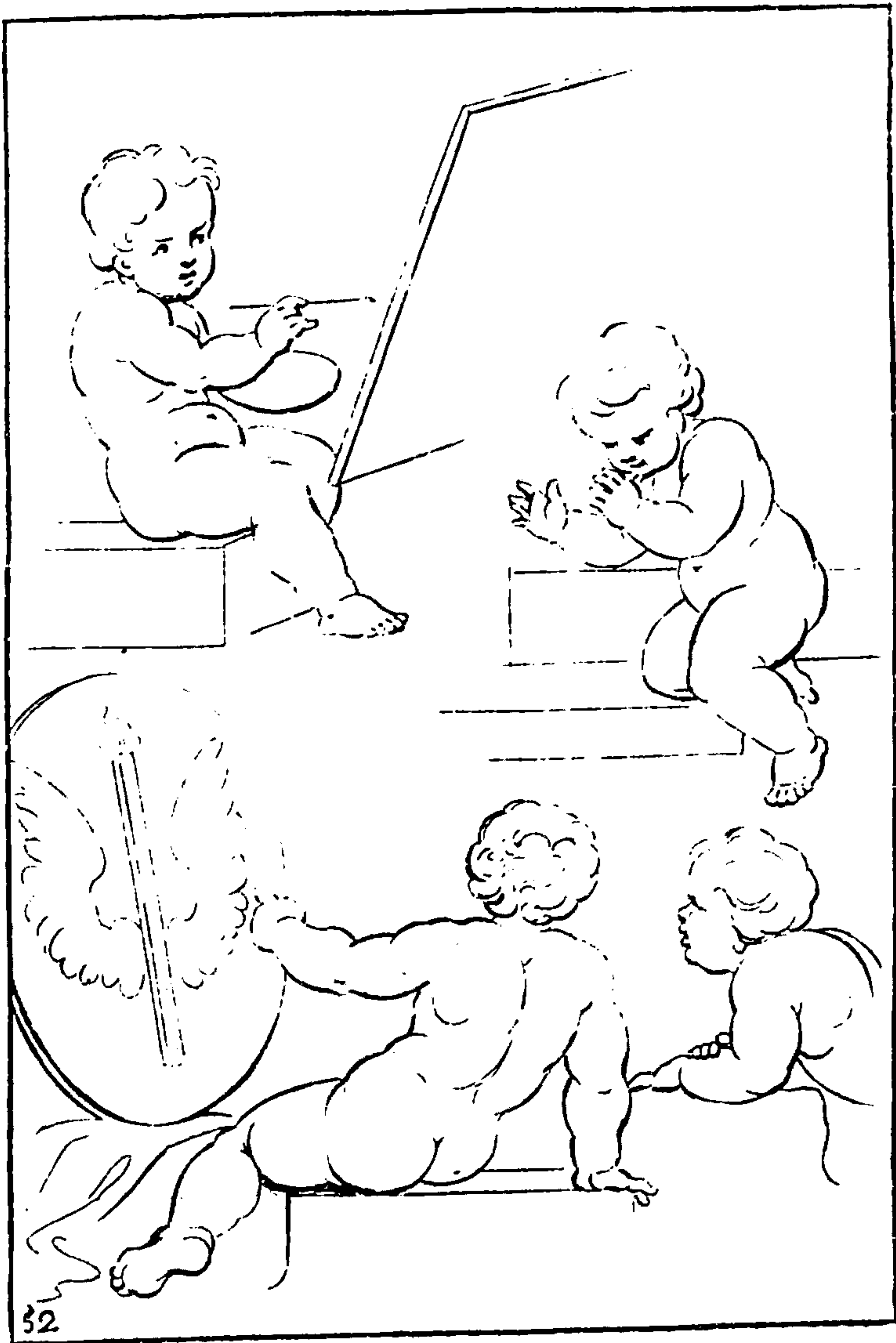




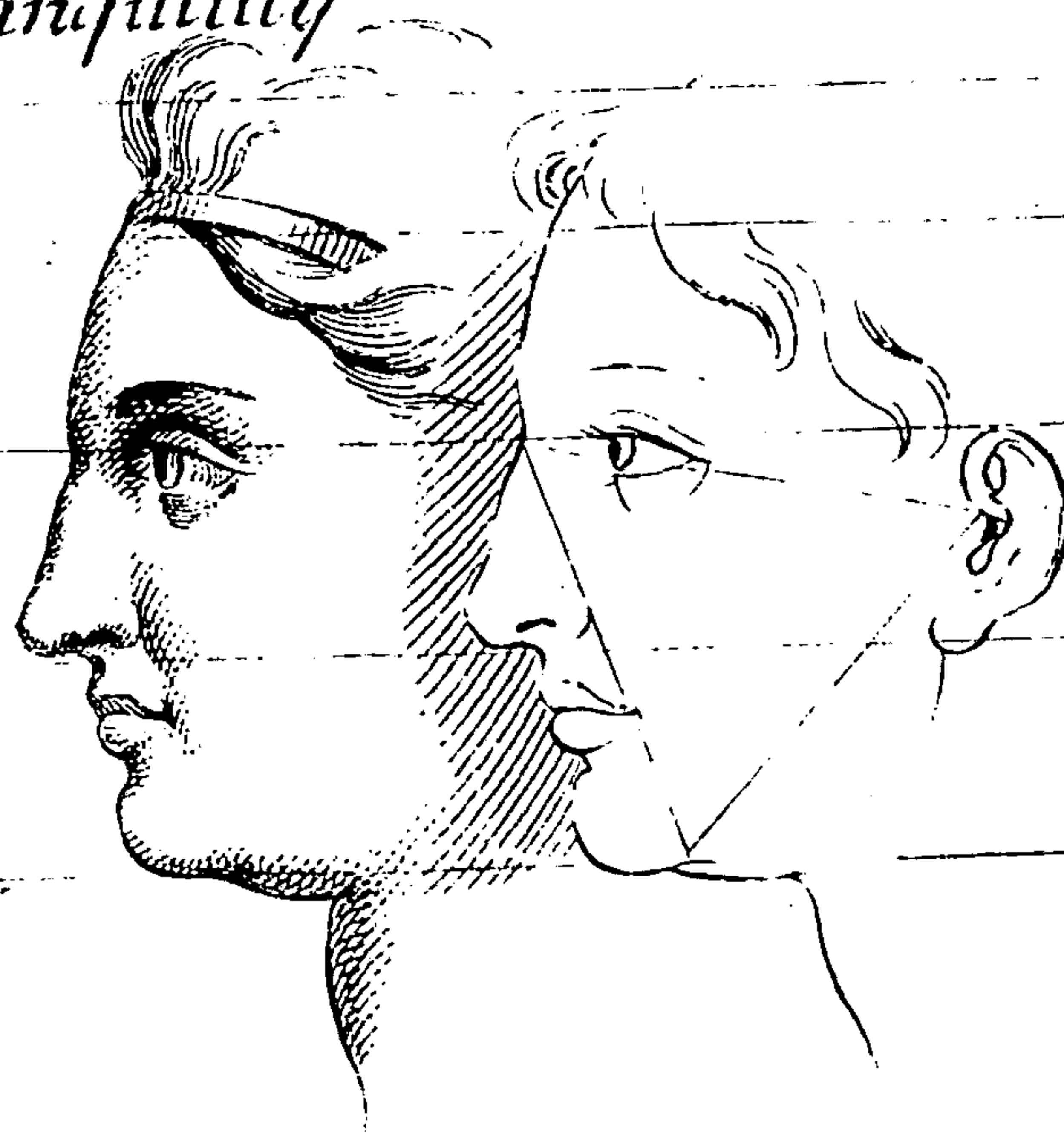
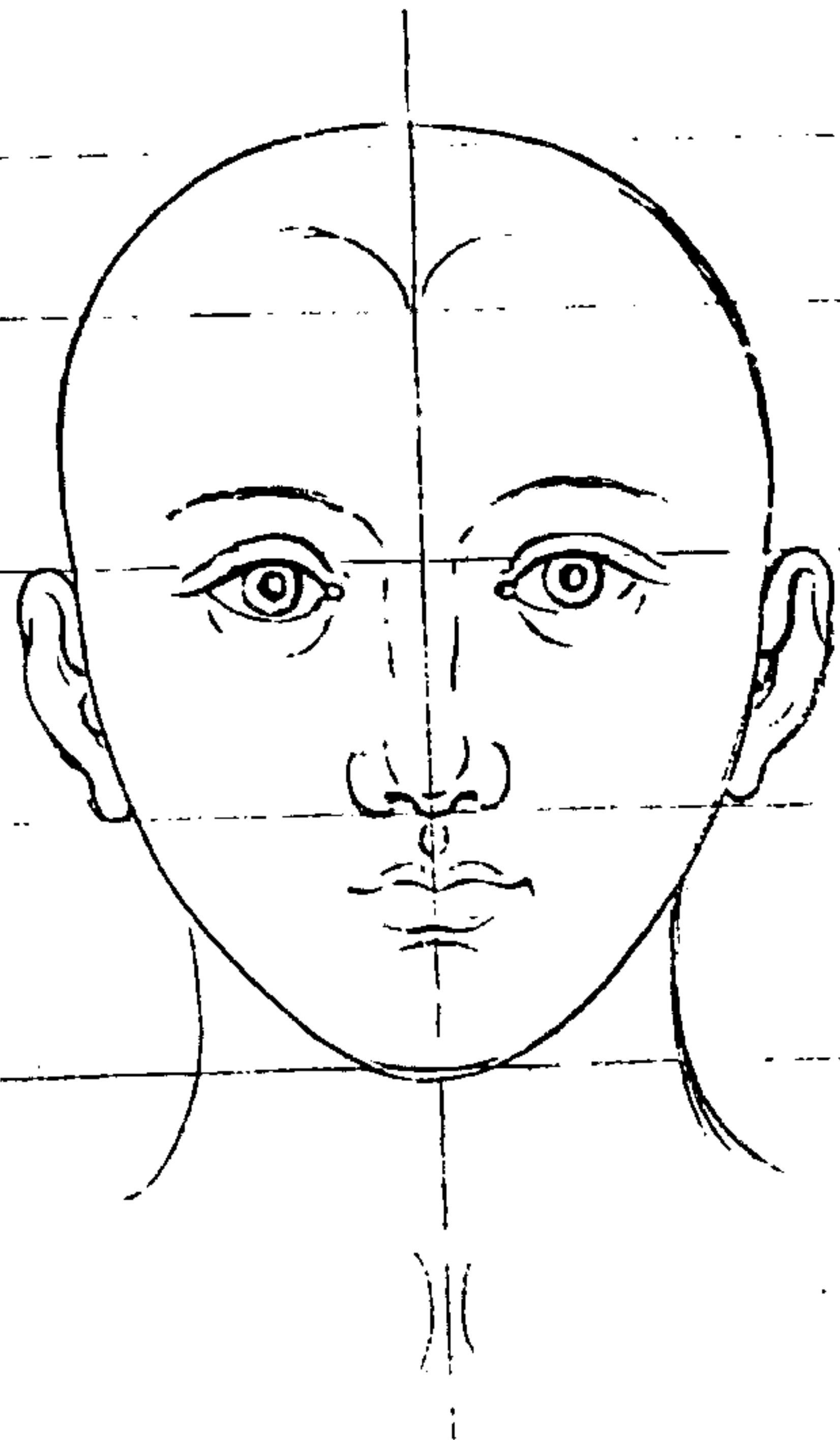


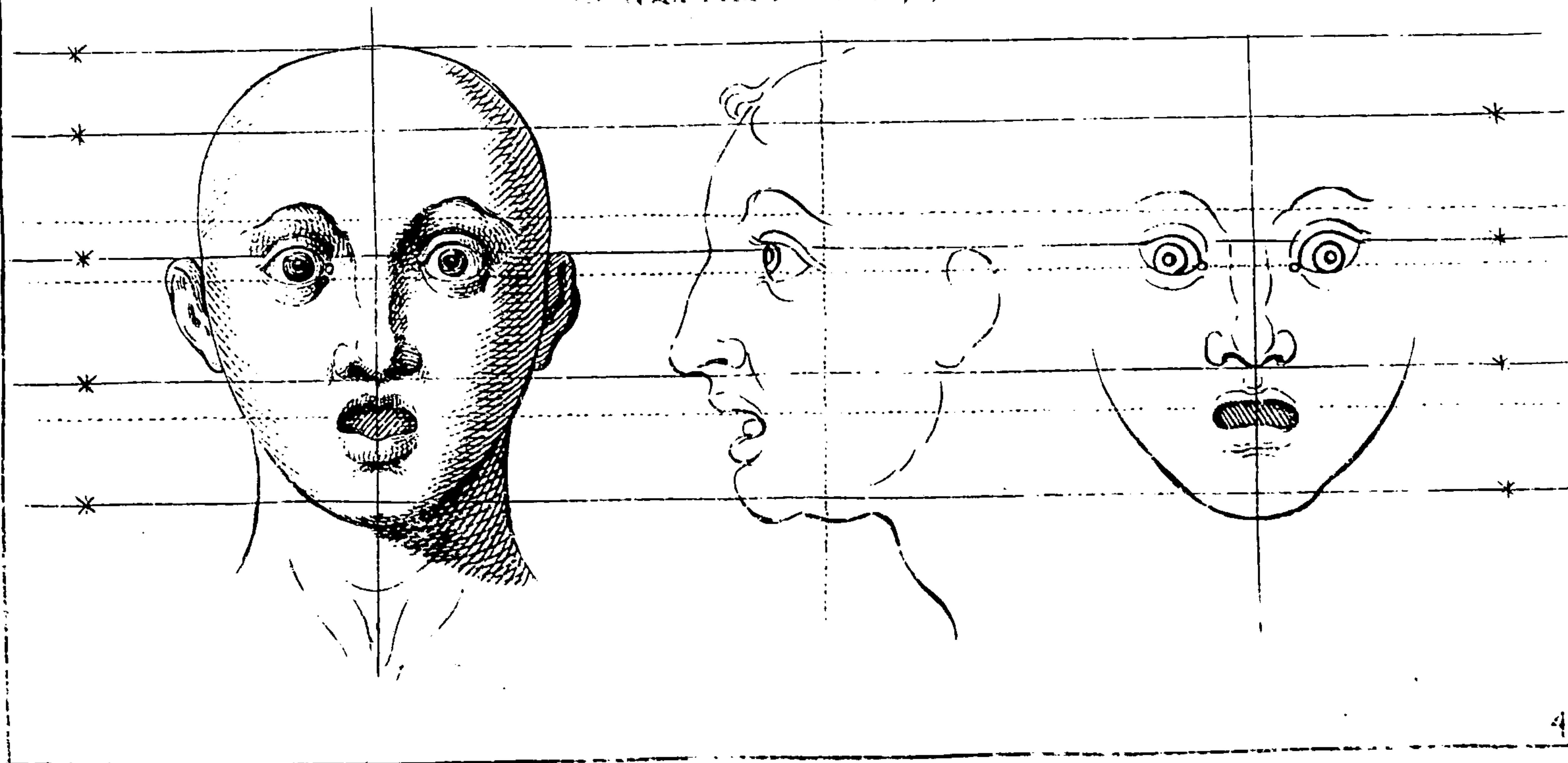




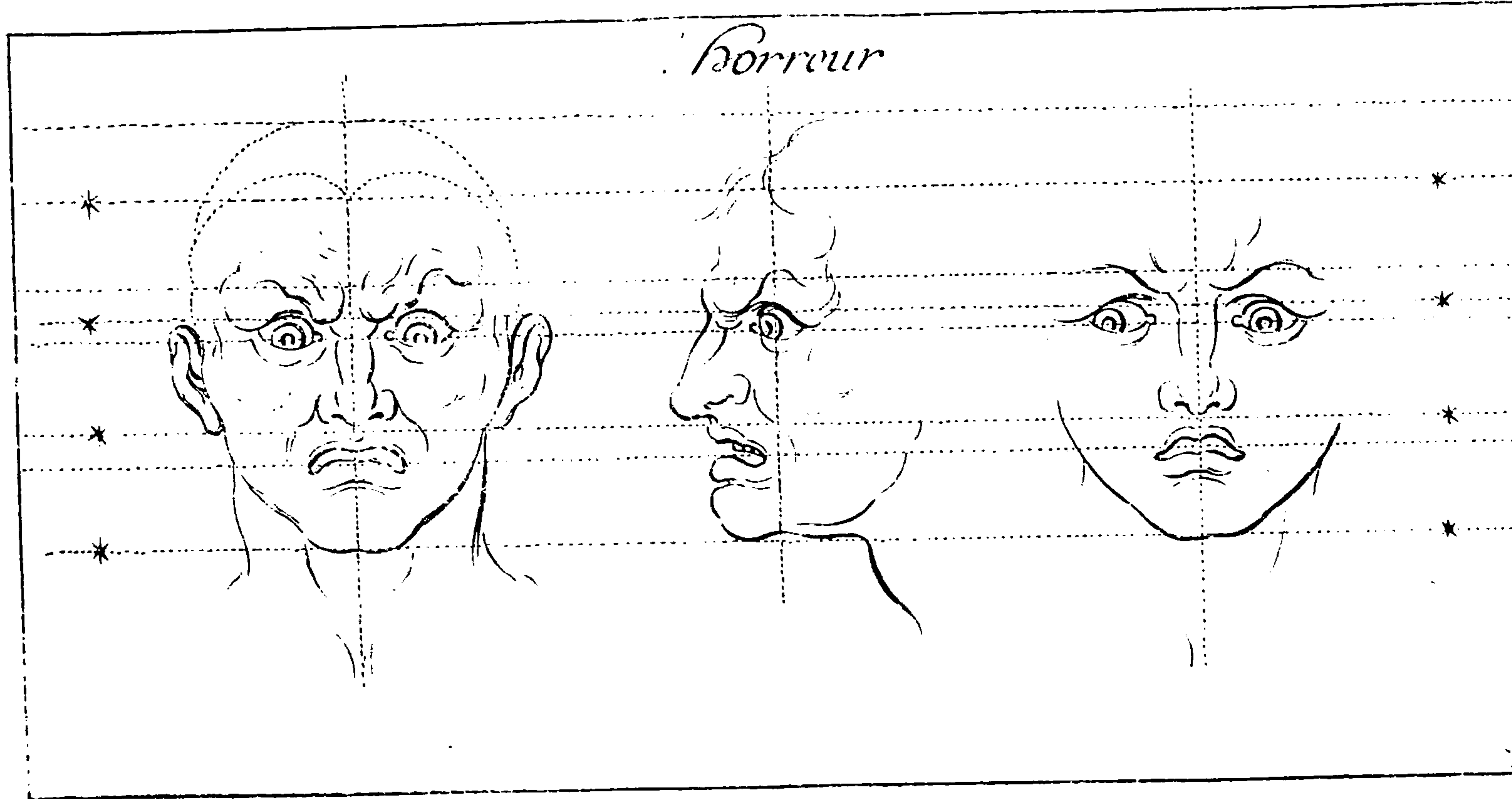


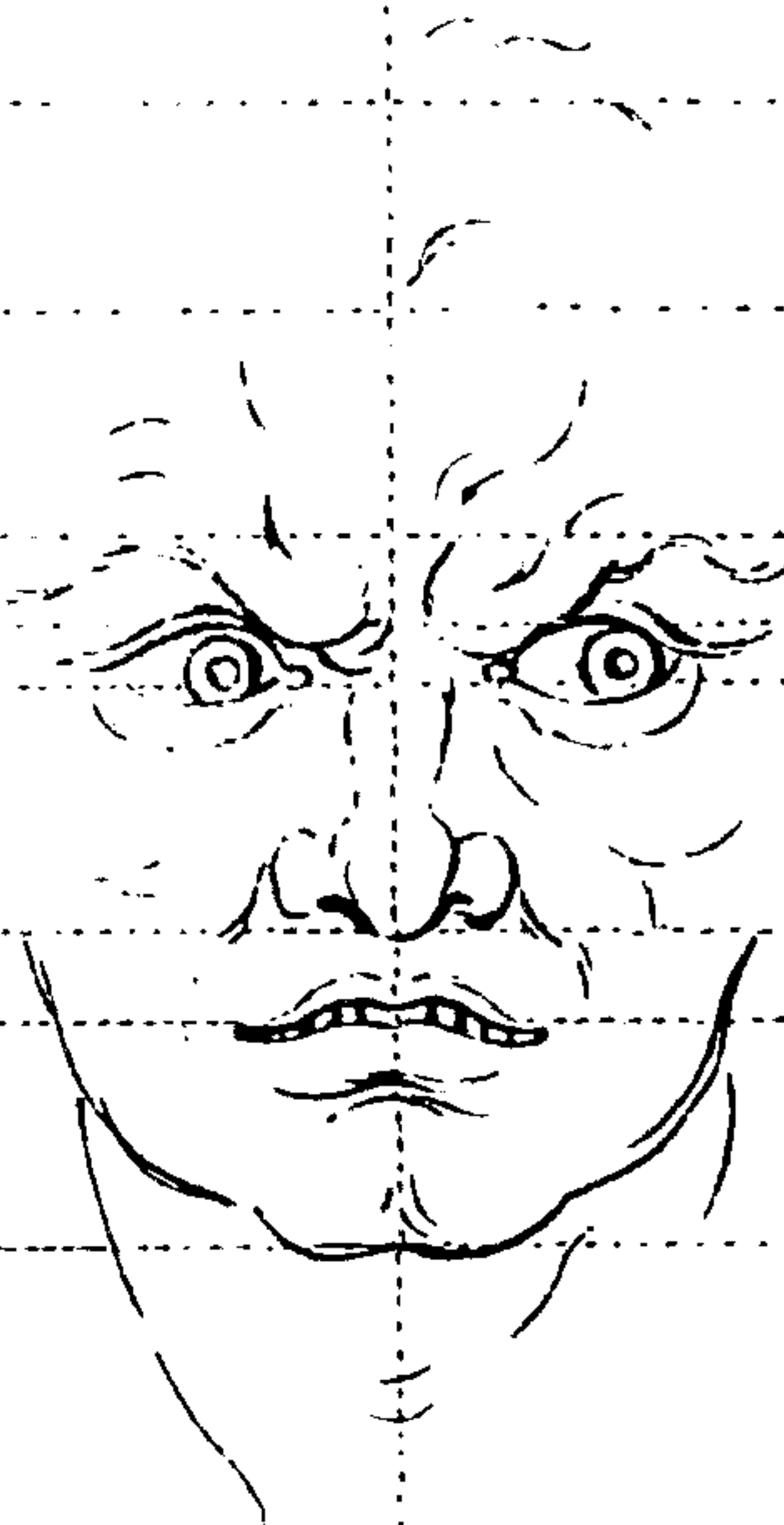
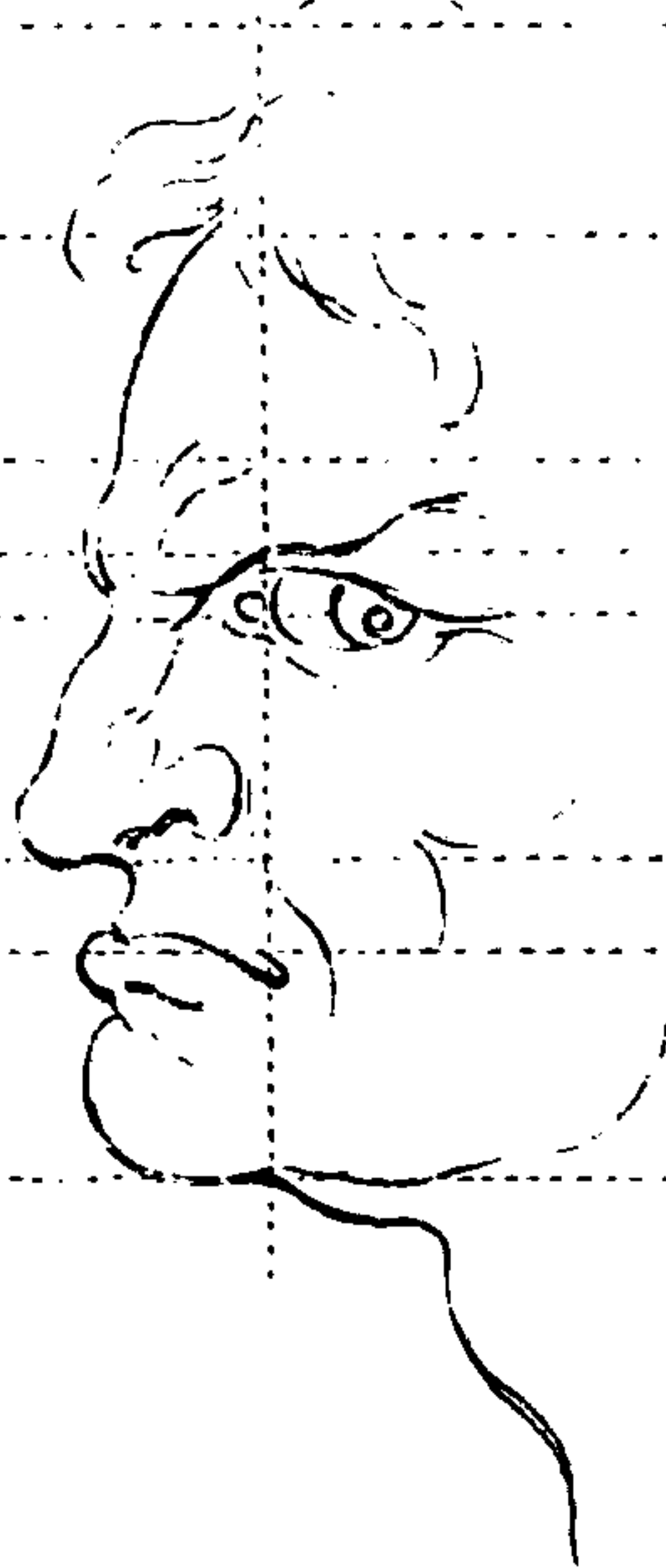
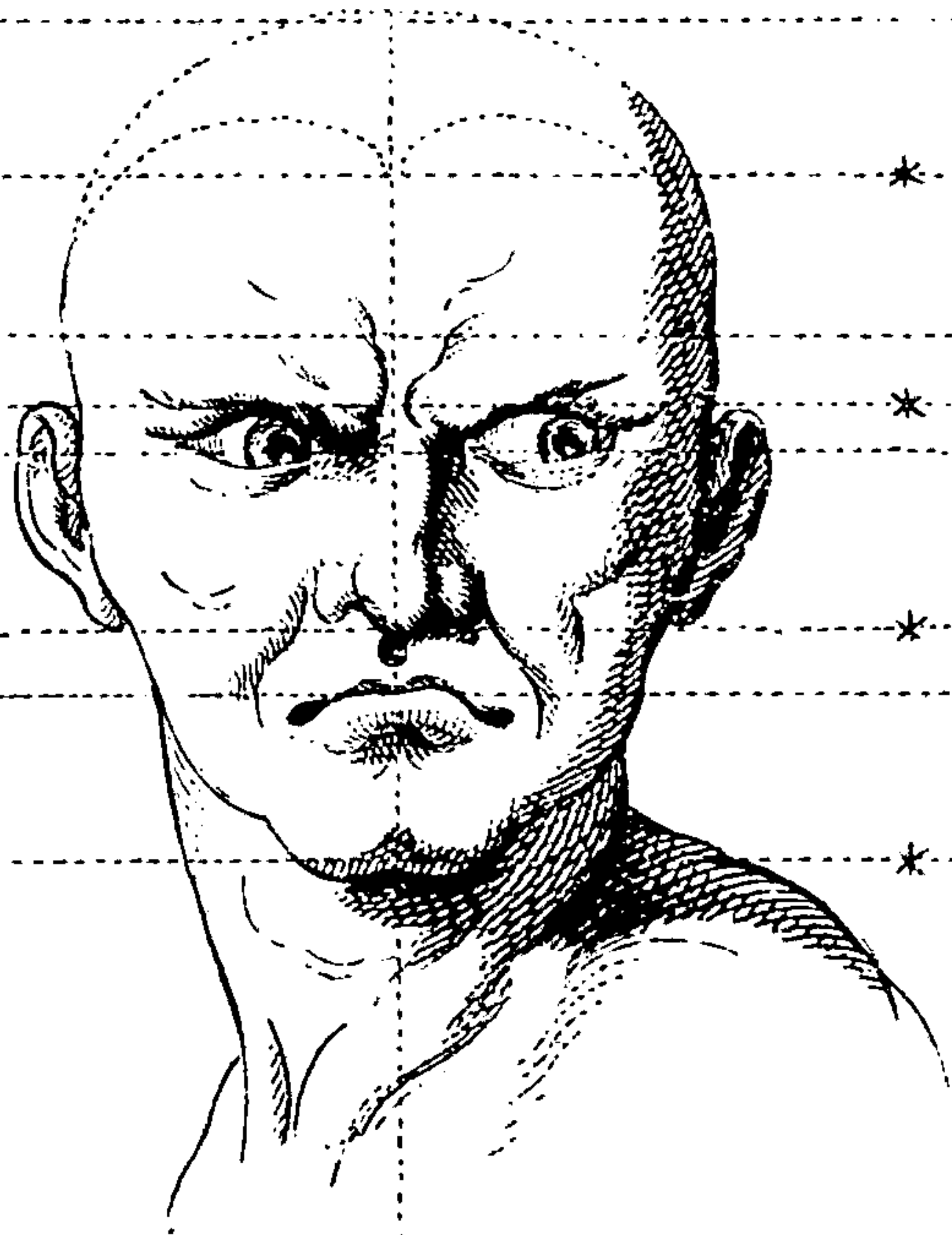
Tranquility



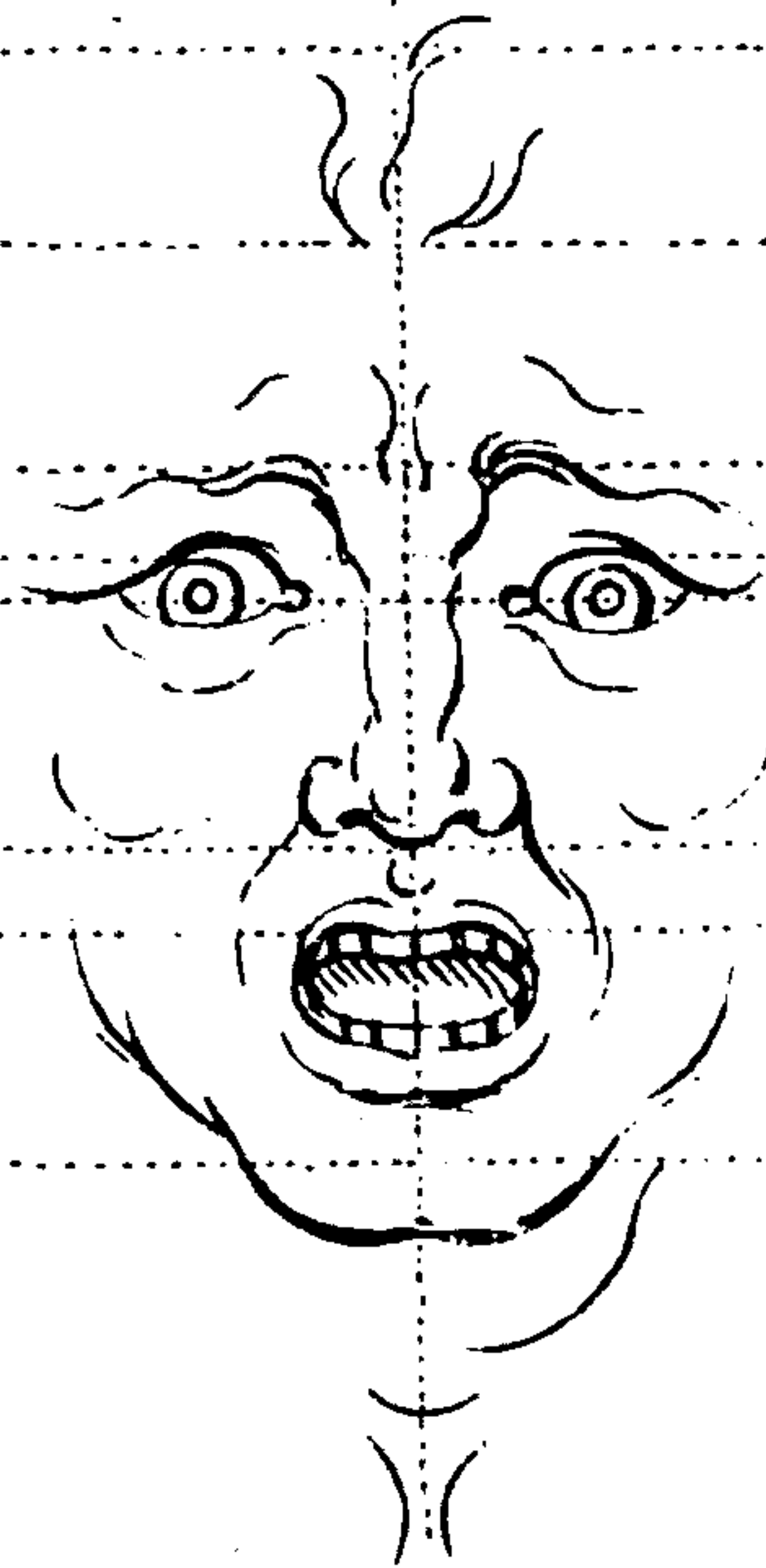
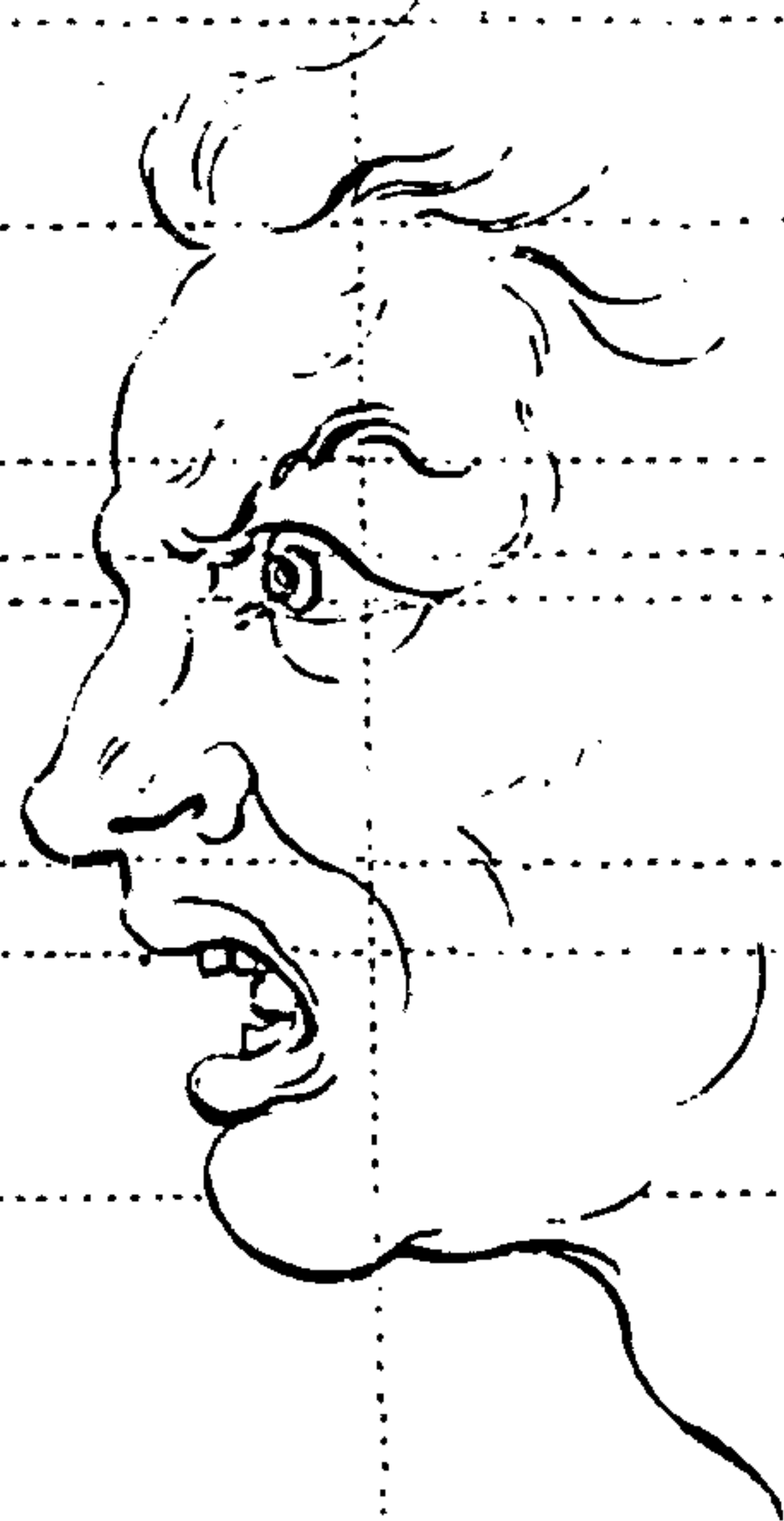
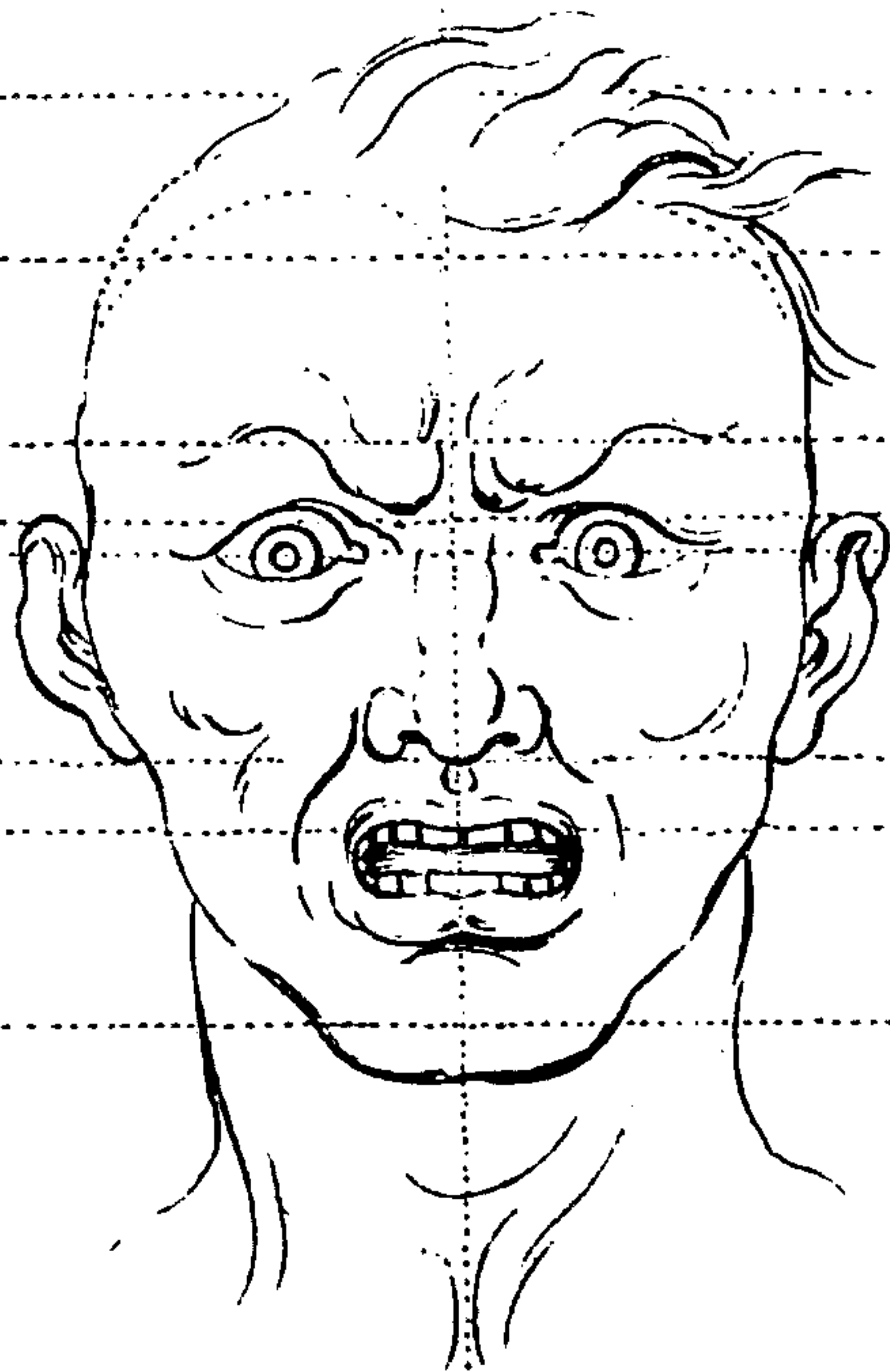
Astonishment

Porreur



Scorn and Hatred

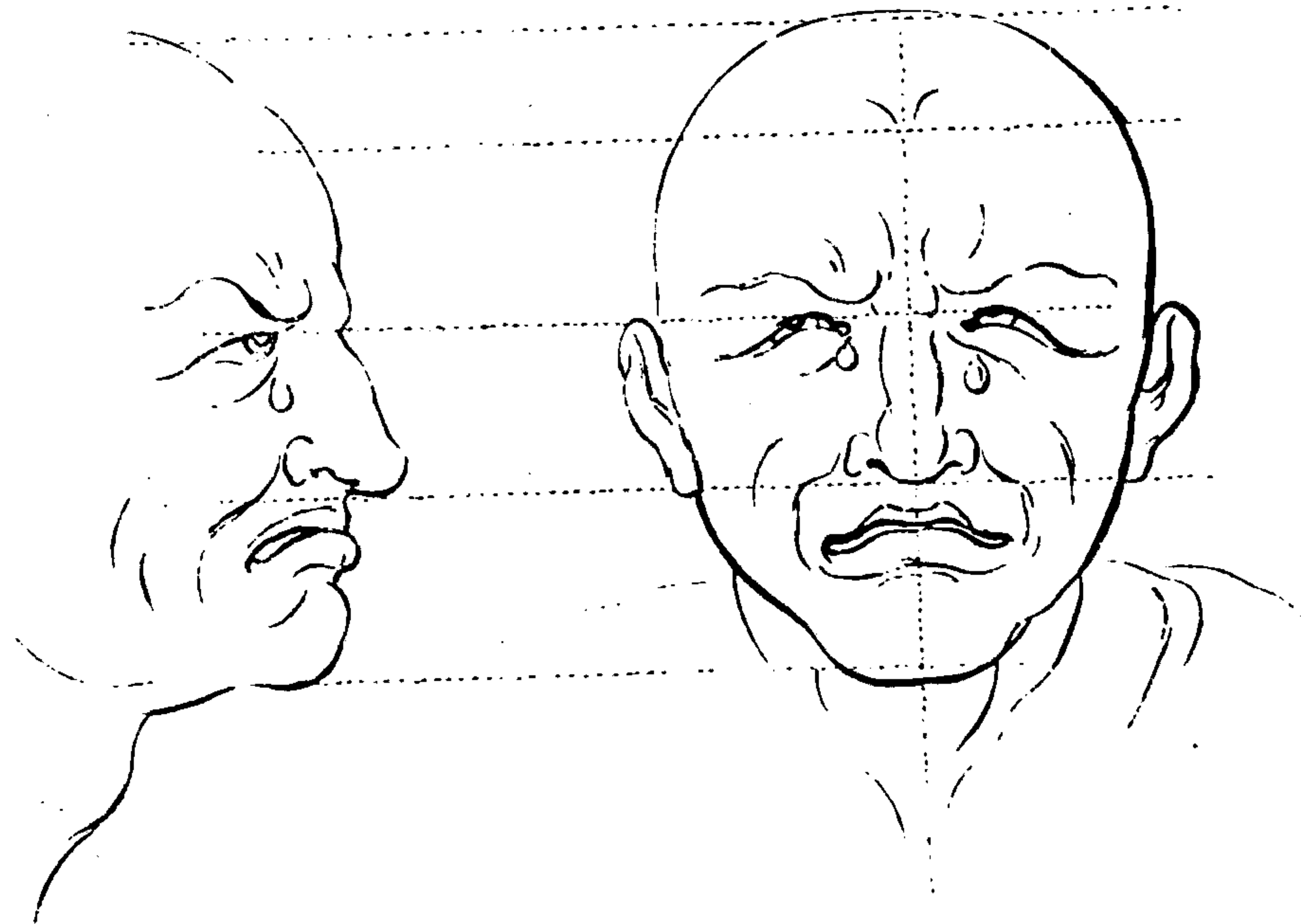
Terreur



Weeping



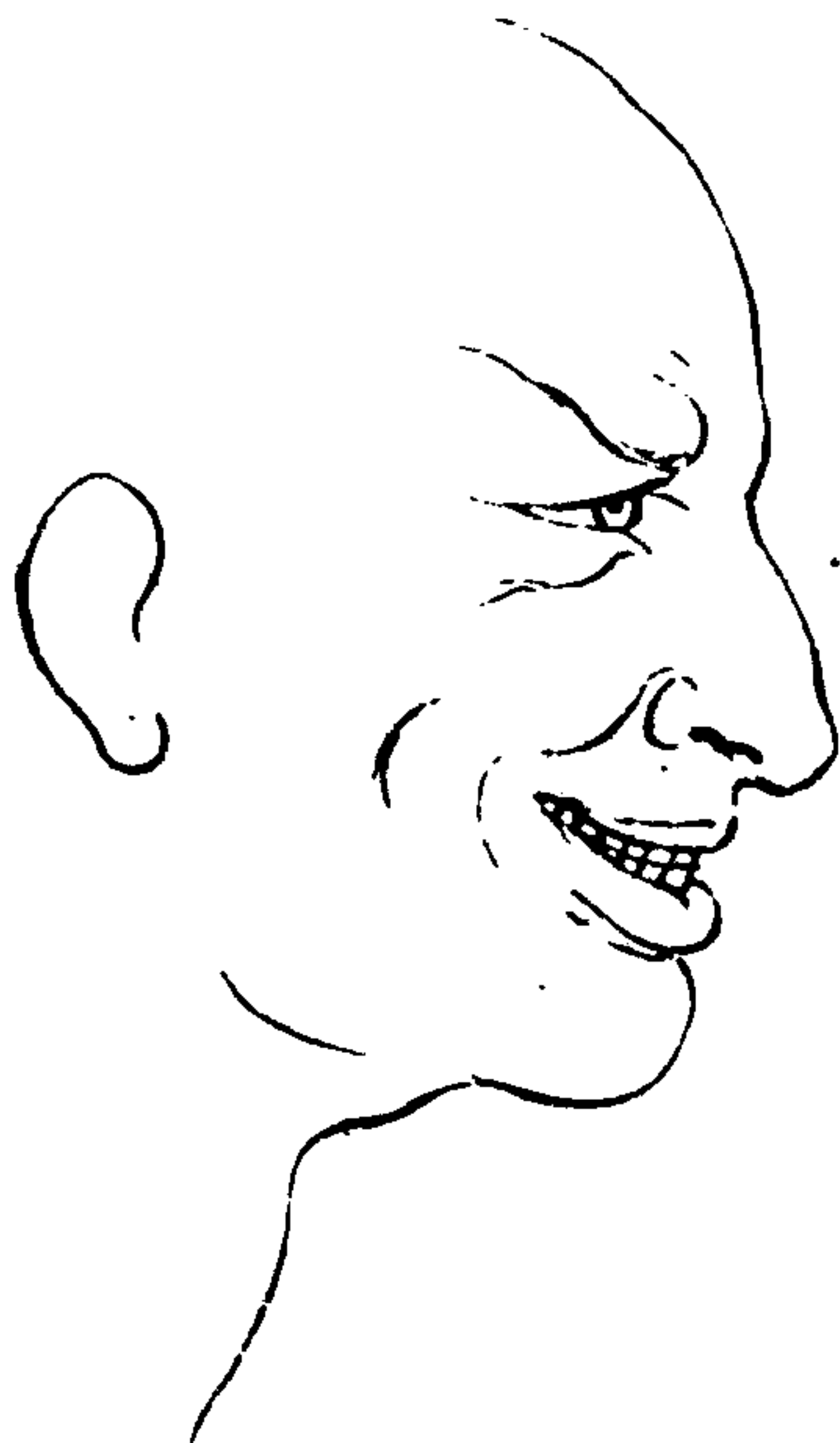
A mixt Passion



22

22

Laughter



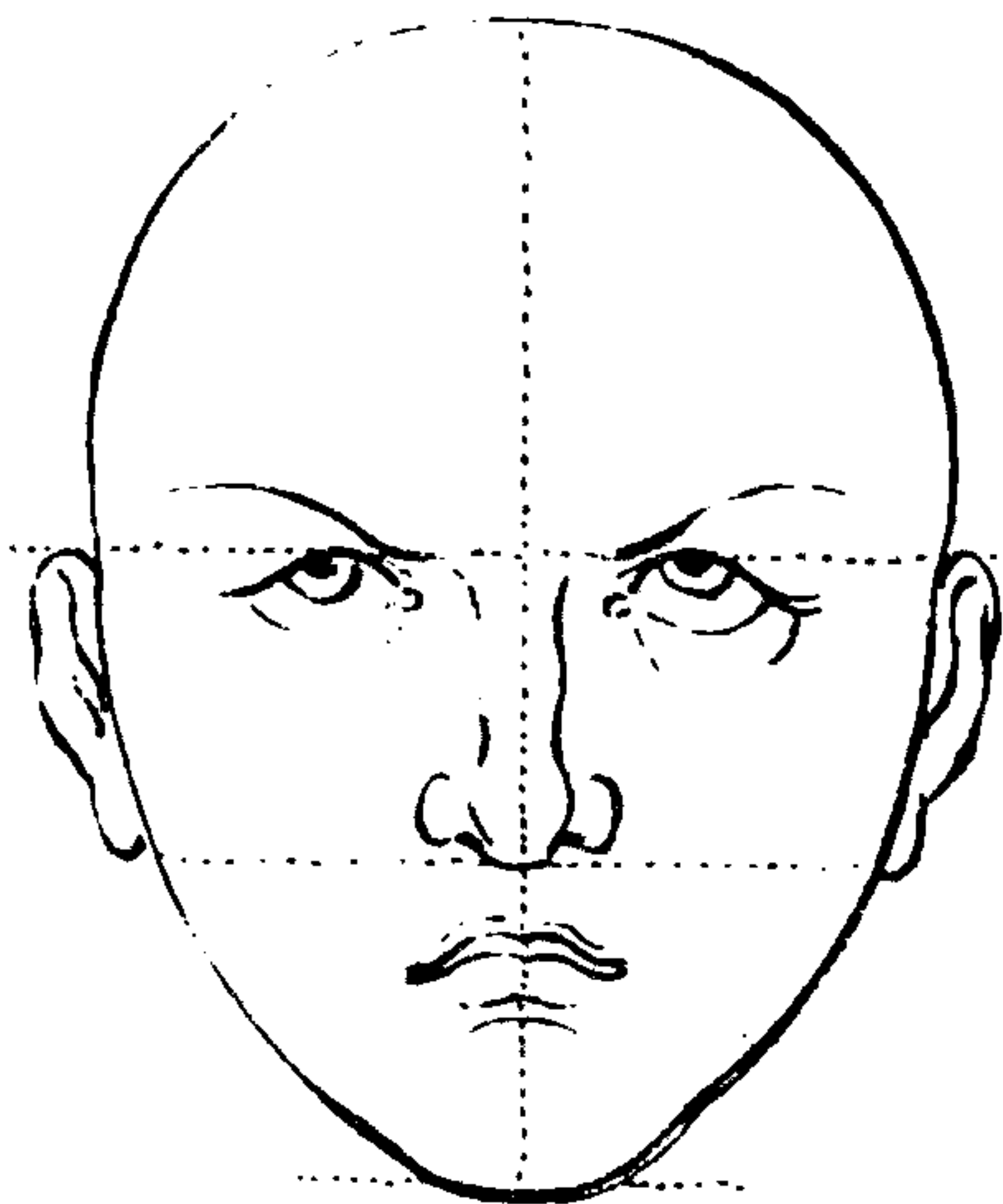


Anger mixt with fear*Anger mixt with rage**Extreme Dispair*

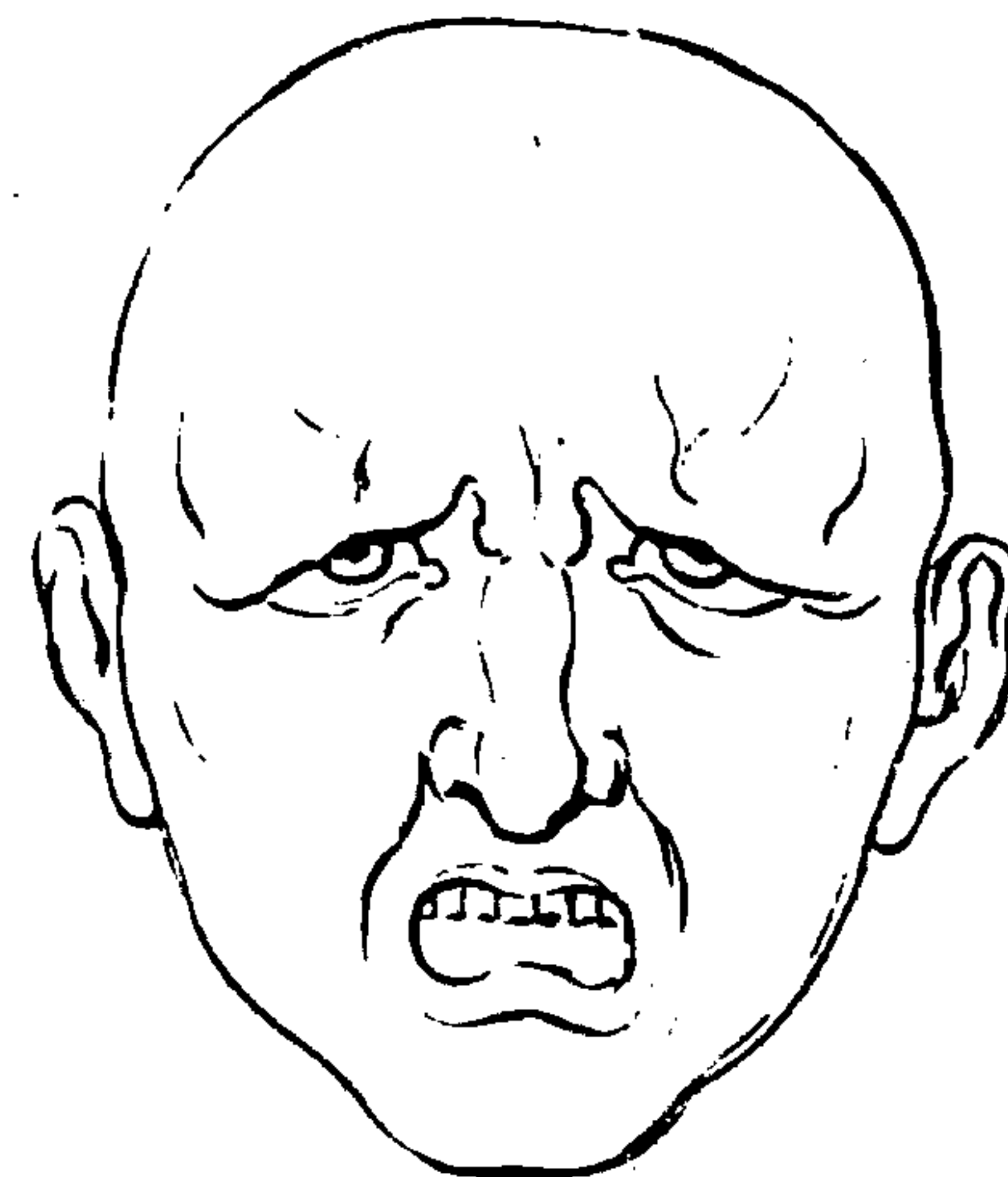
Anger -



Veneration



Extreme Bodily Pain



Rapture



Love



Dejection

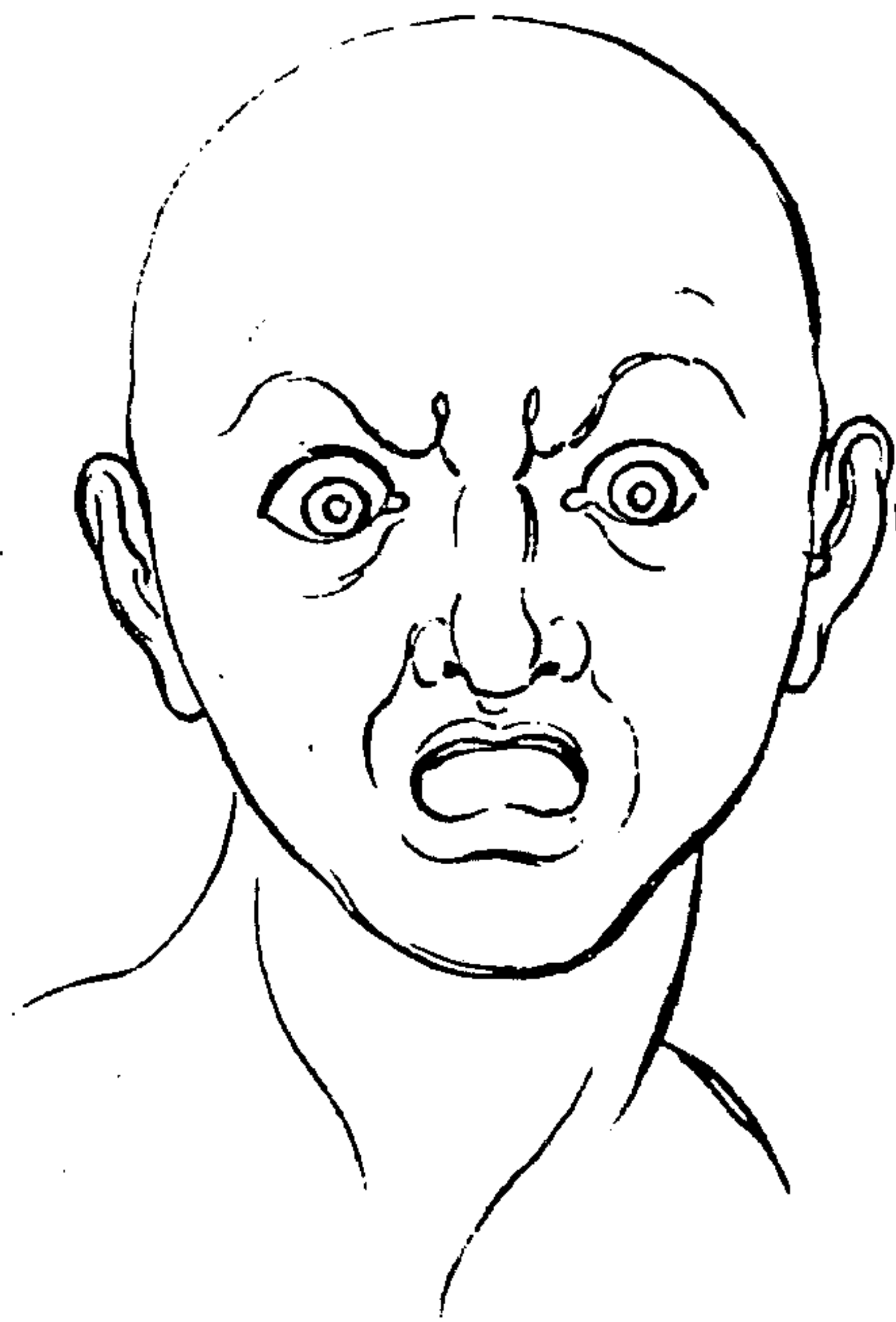


Hope

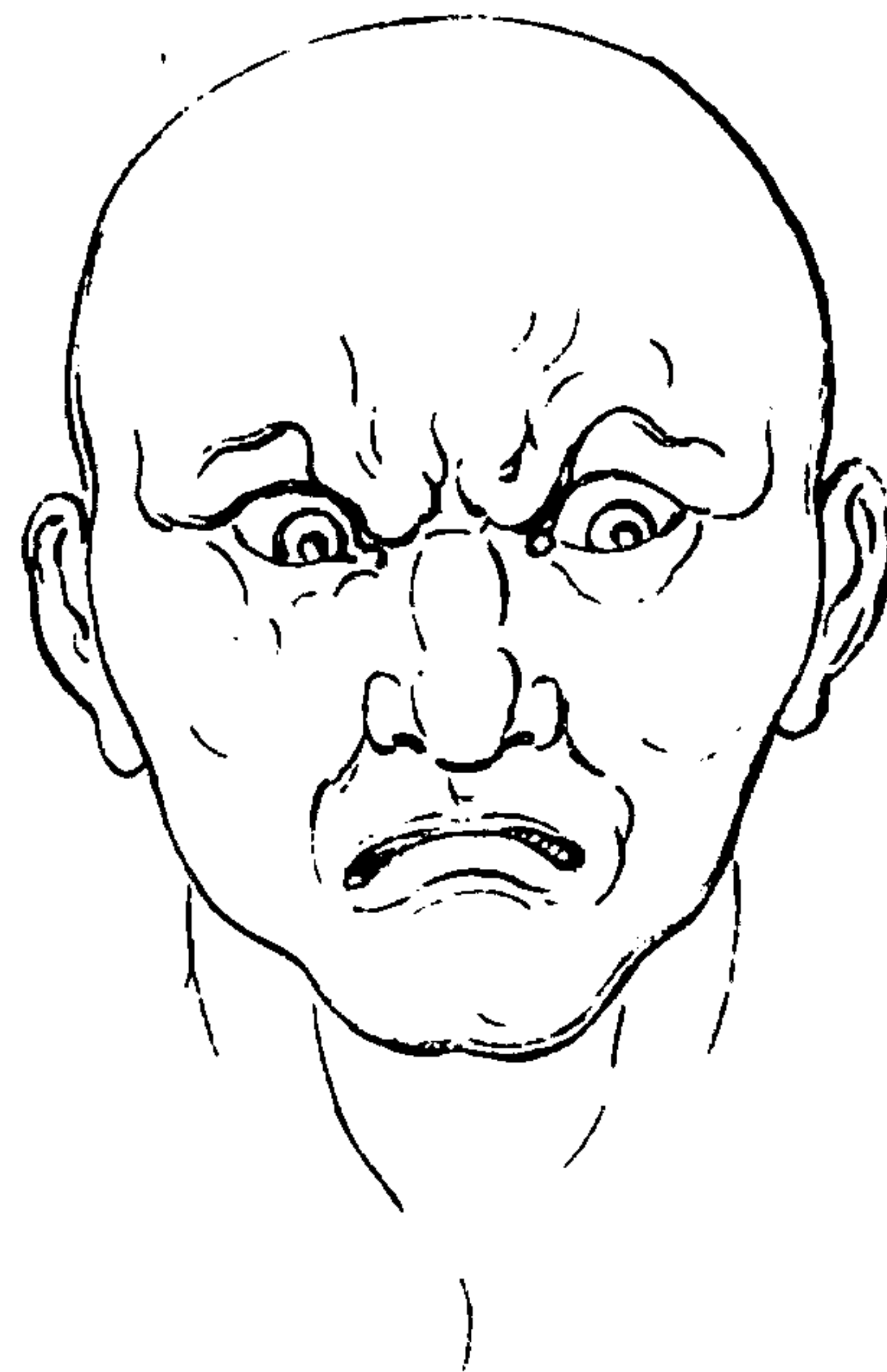


64
Astonishment or Terror

A violent motion of Muscles



Compassion.



Fear



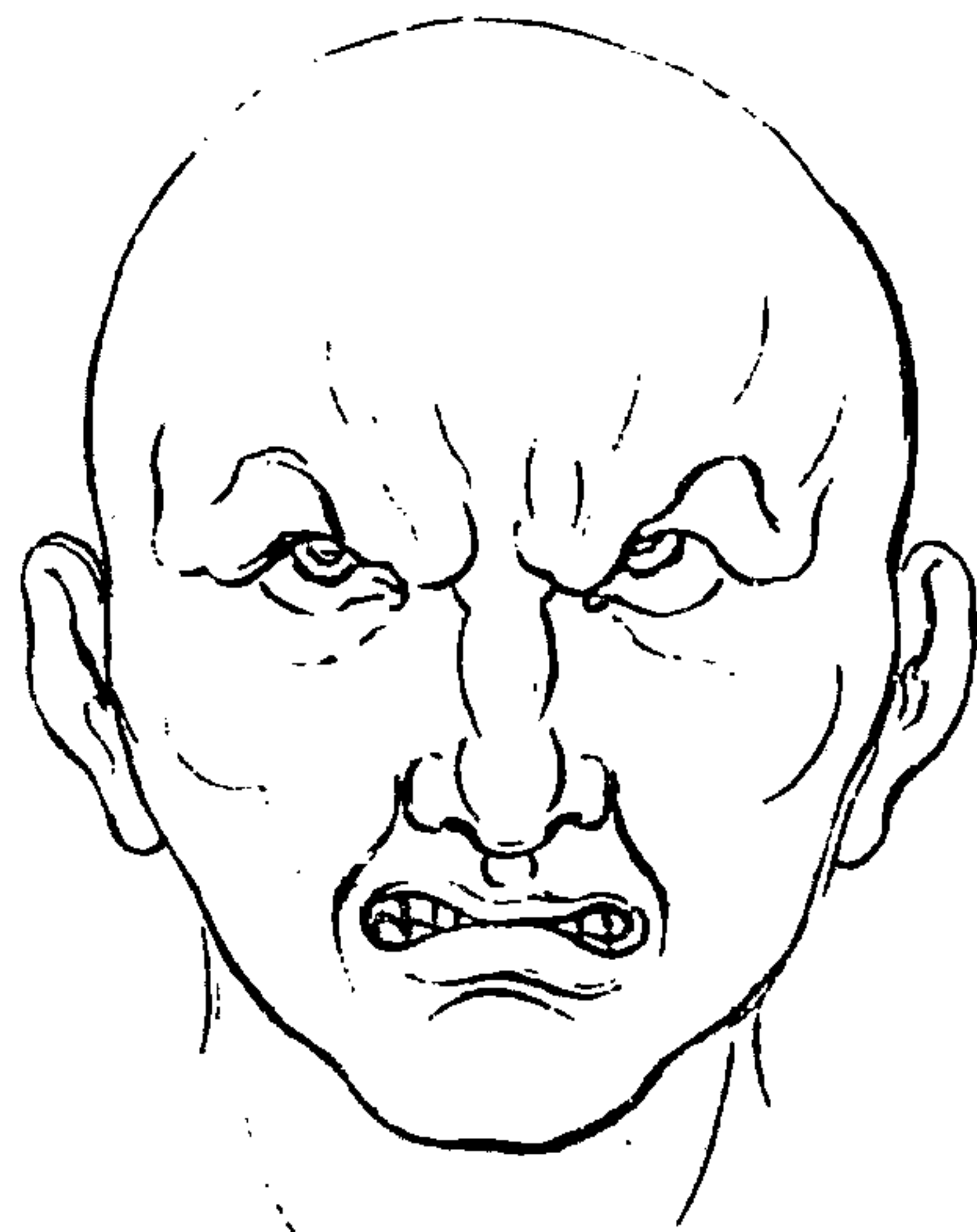
Scorn



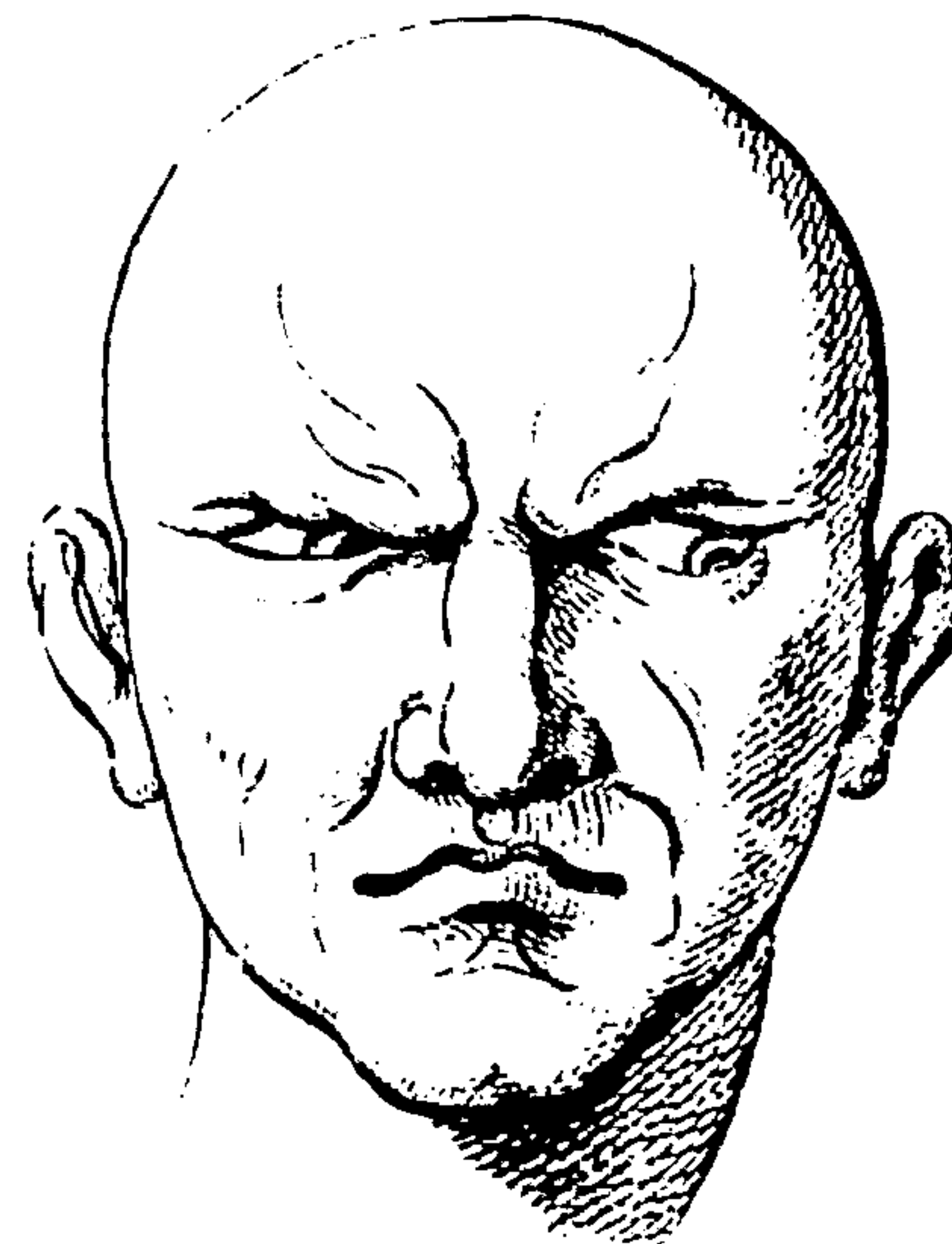
Terror



A Violent Motion



Scalously



A Violent Passion where the heart is harden'd.





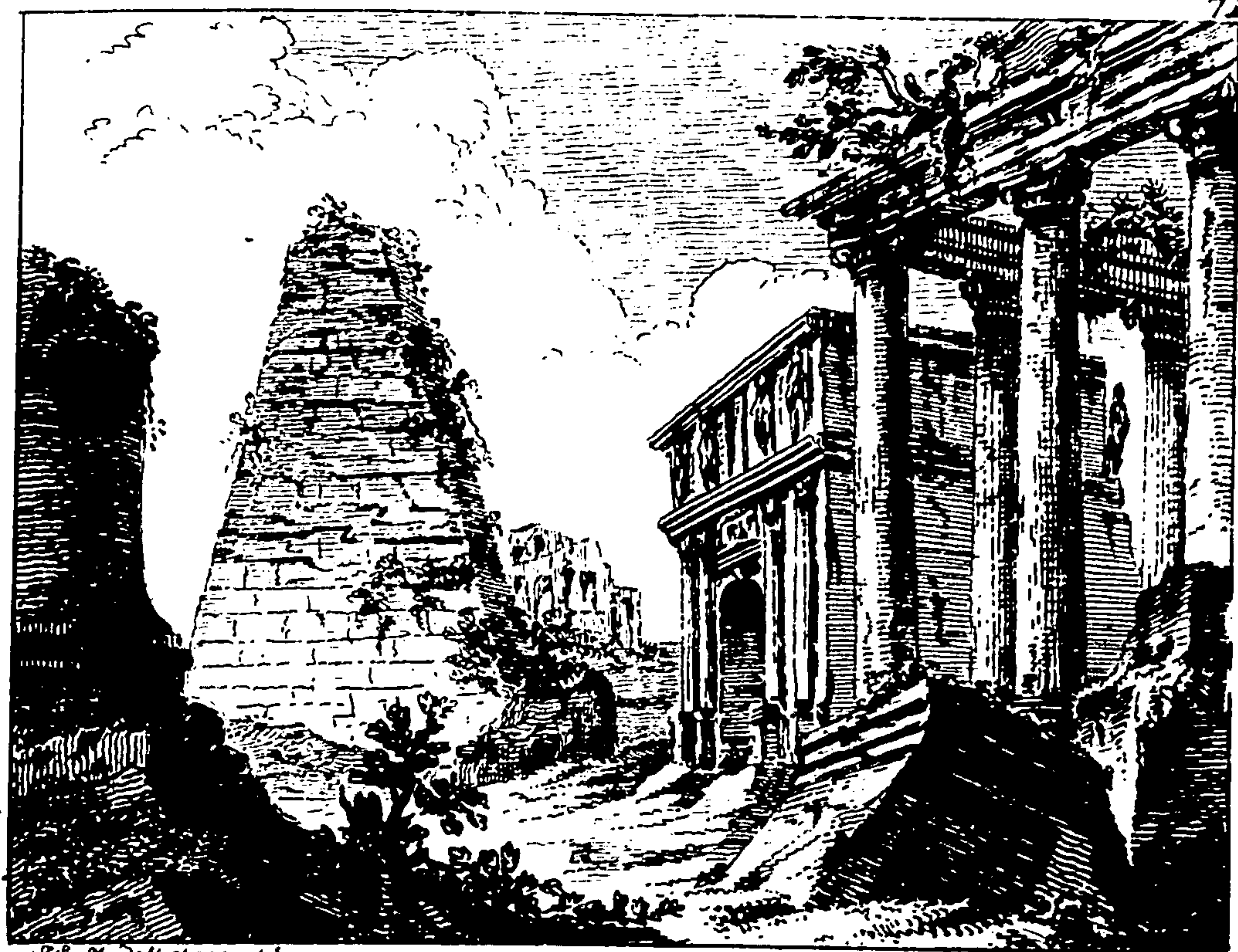
J.S. Miller inv. & fec.



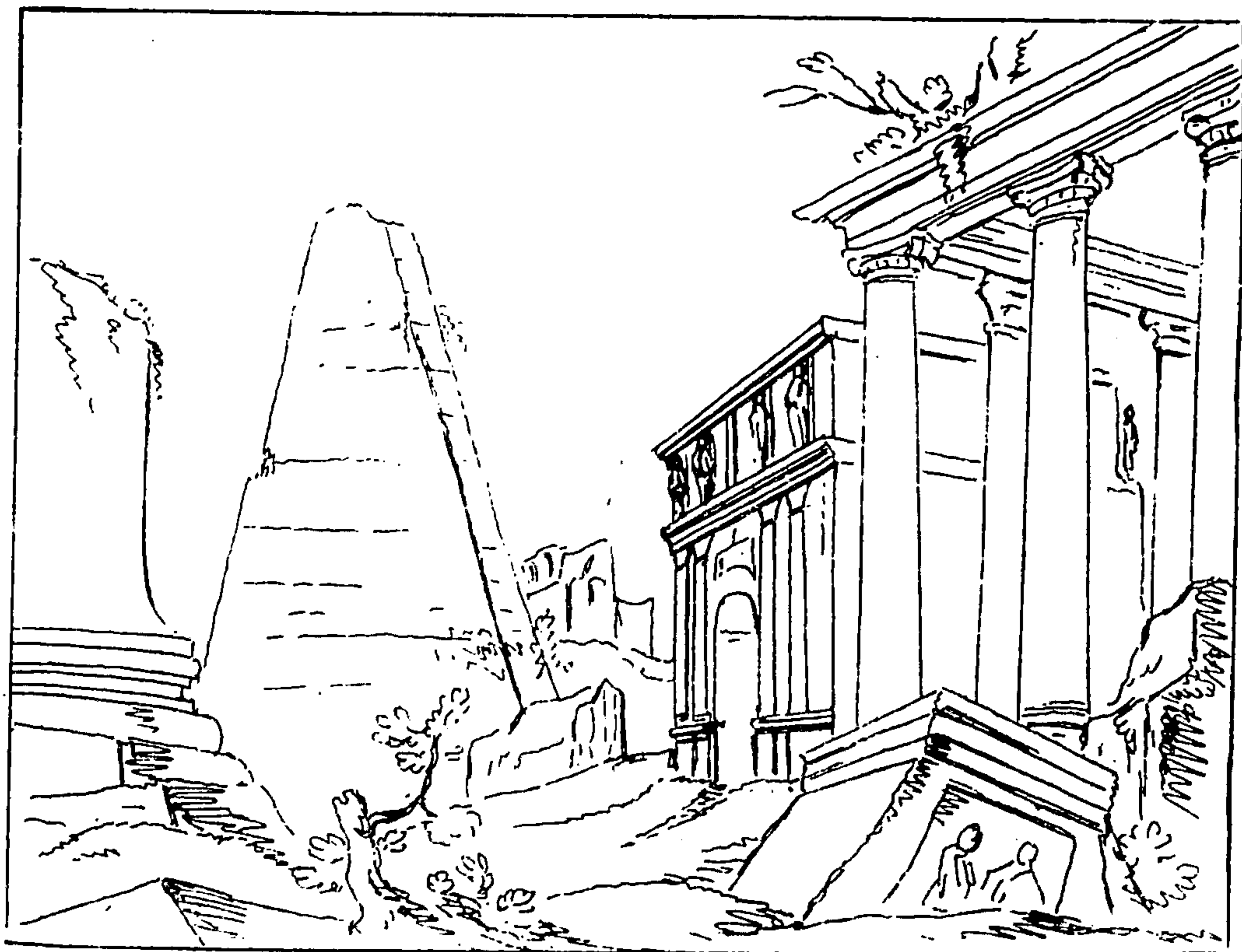


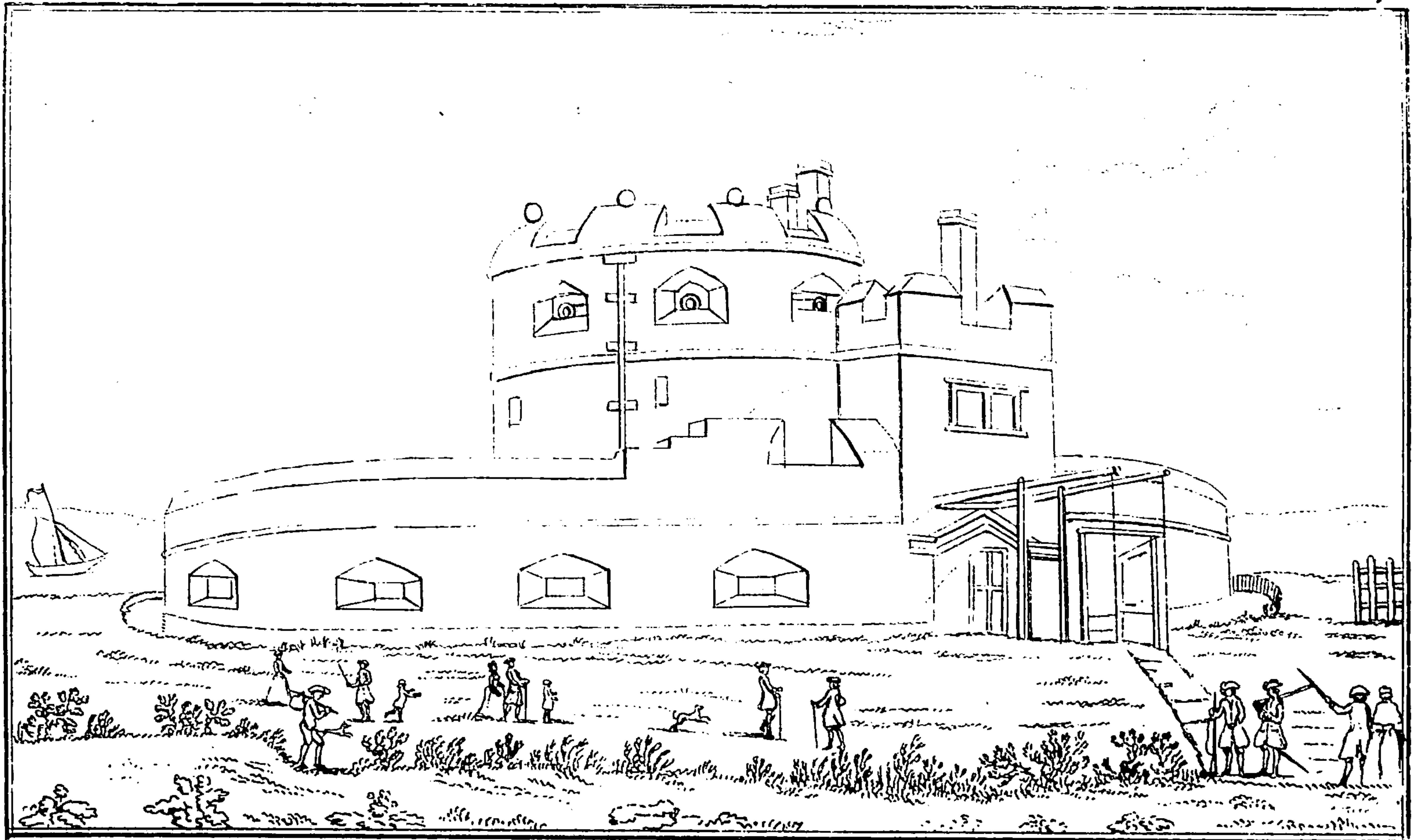
J. P. Müller in v. d. f. e.

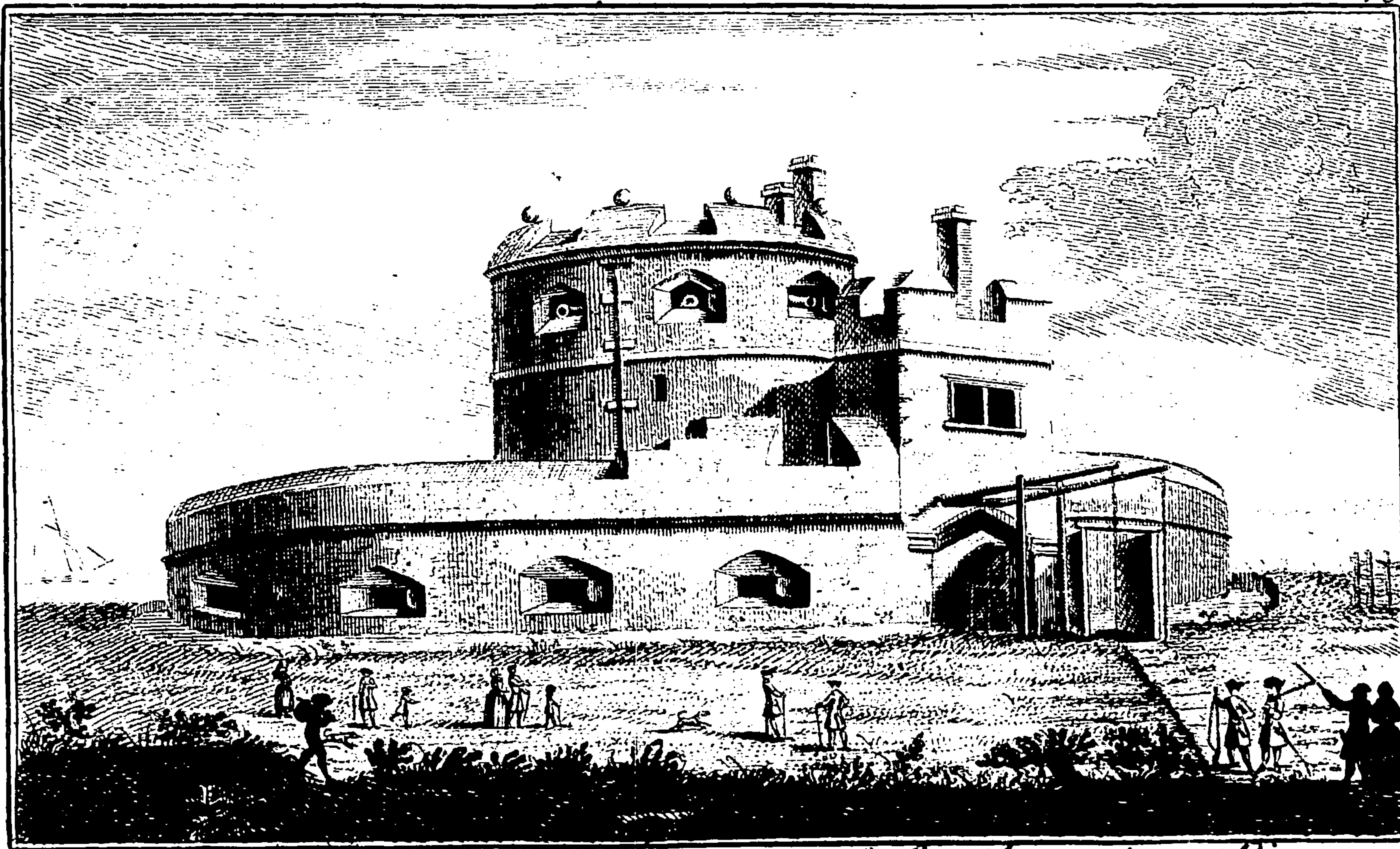




J.S.M. del. & aquap.



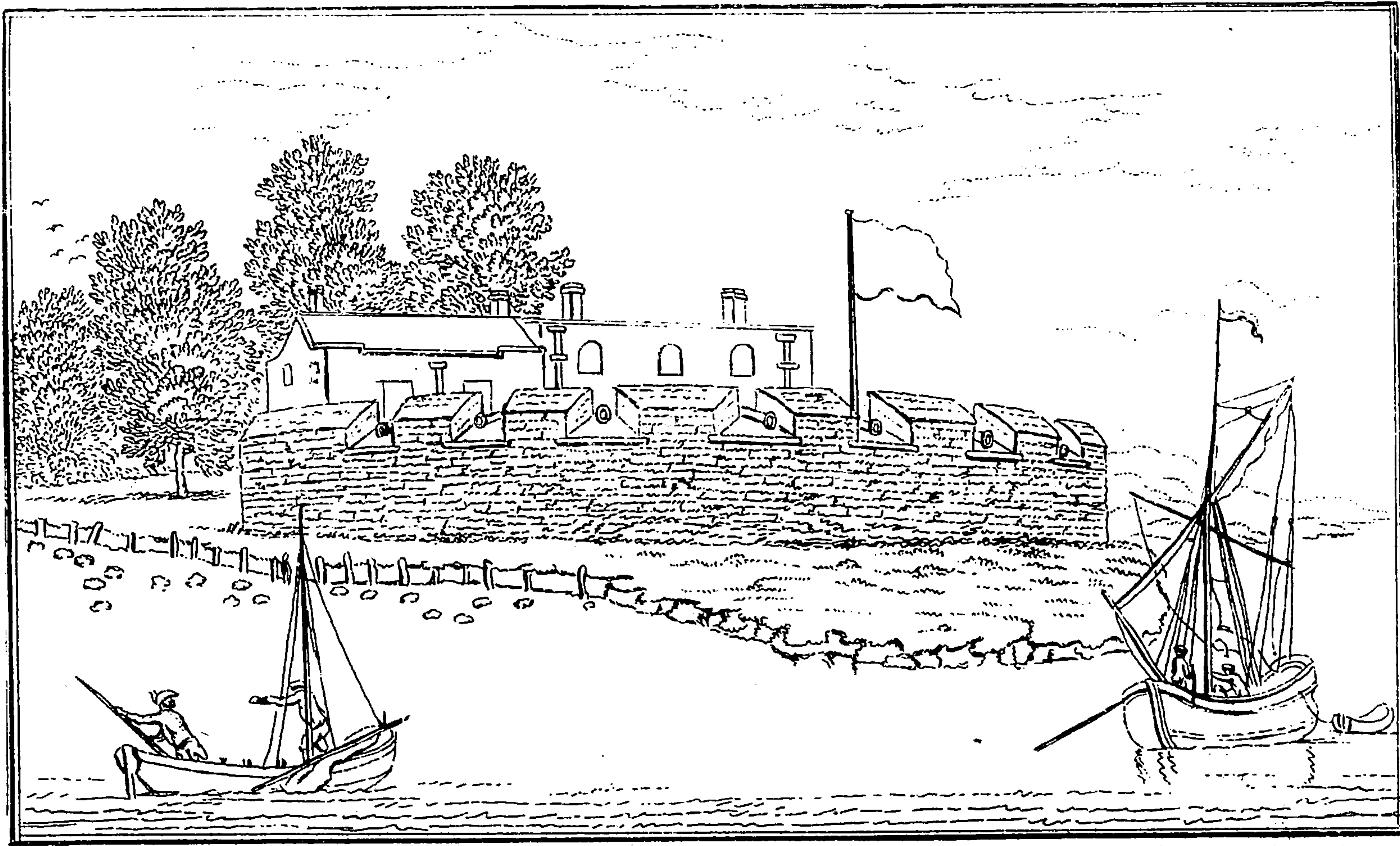




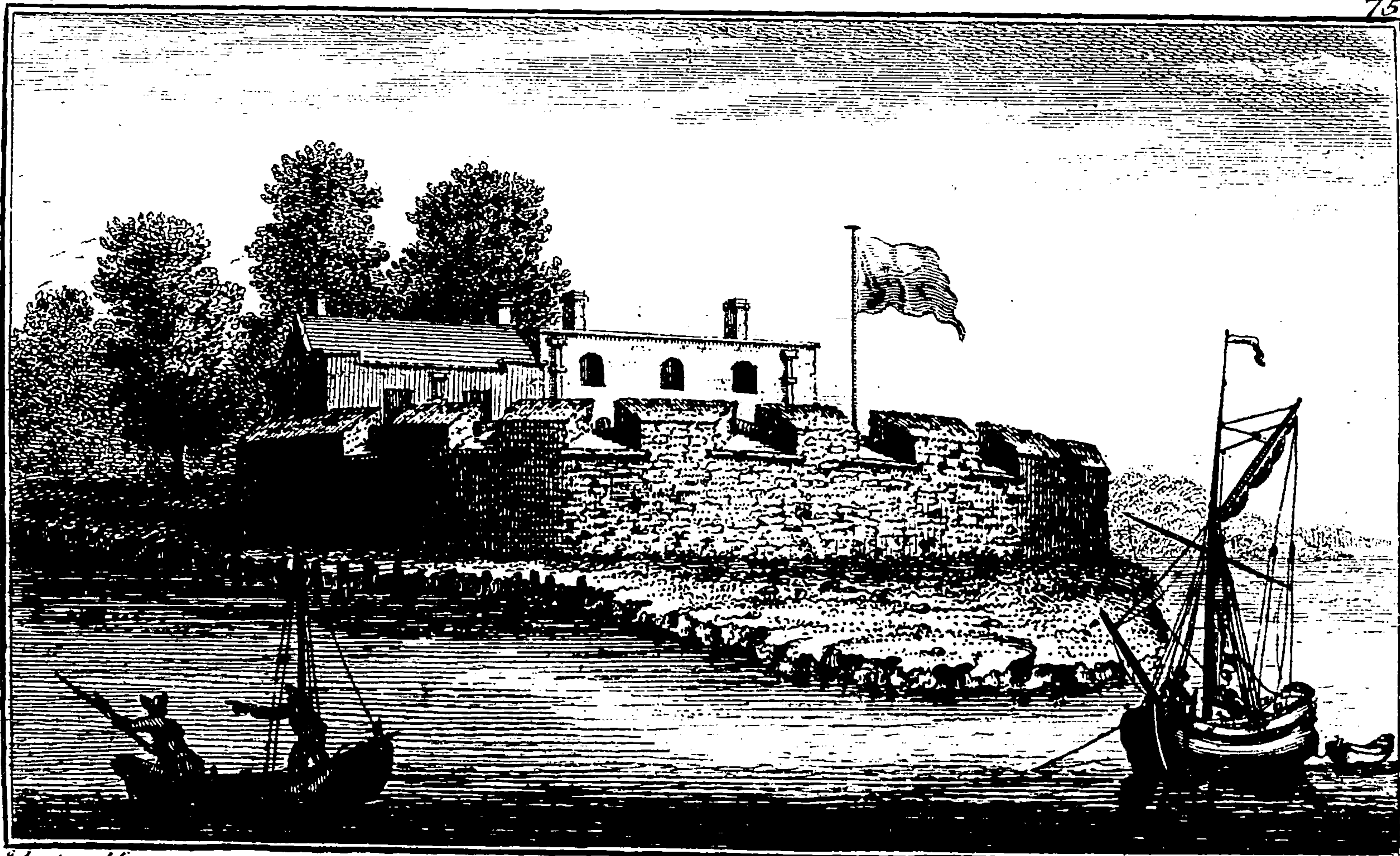
Calshot Castle at the Entrance of Southampton River

J. Armstrong delin.

W. J. Jones sculp.



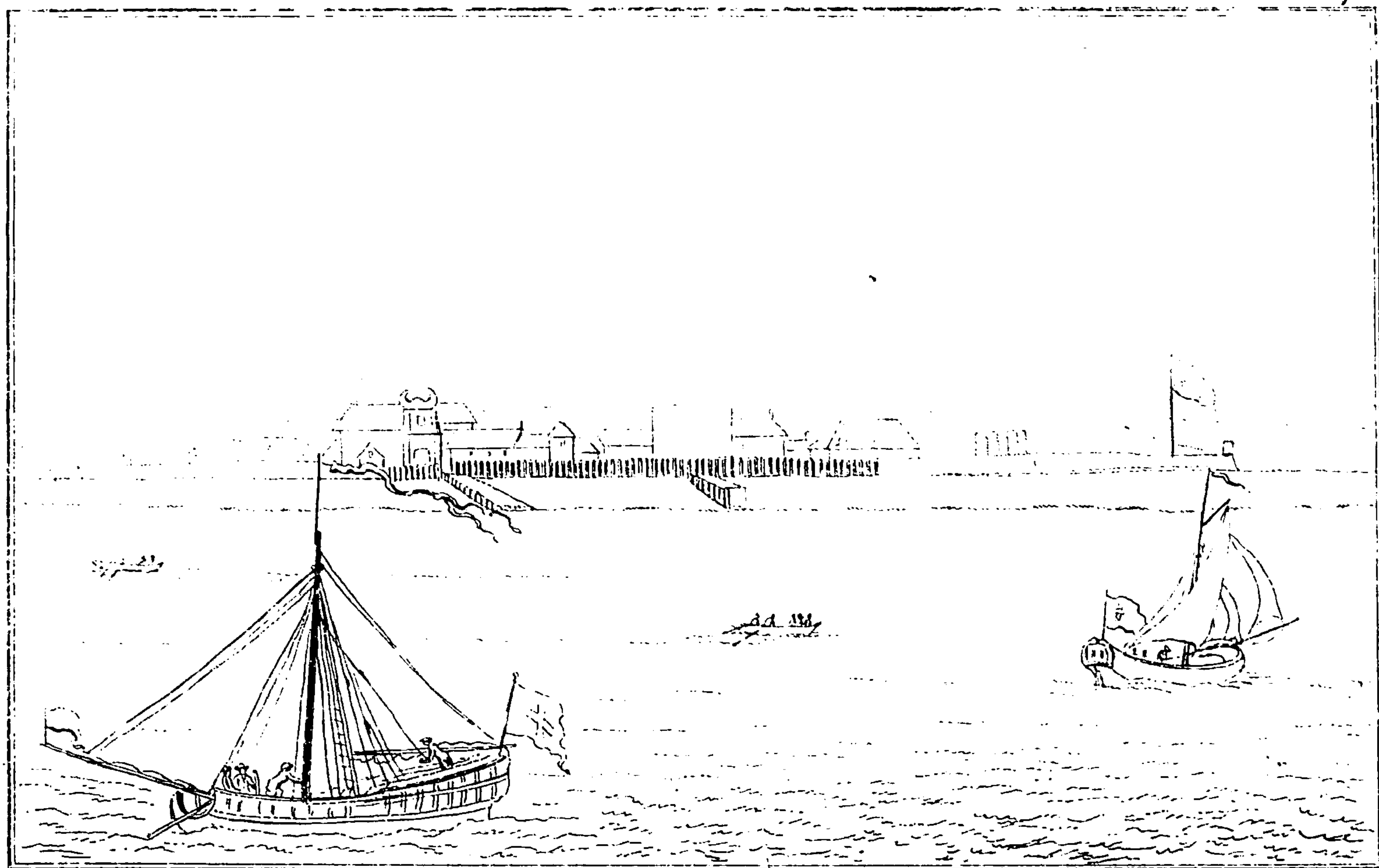


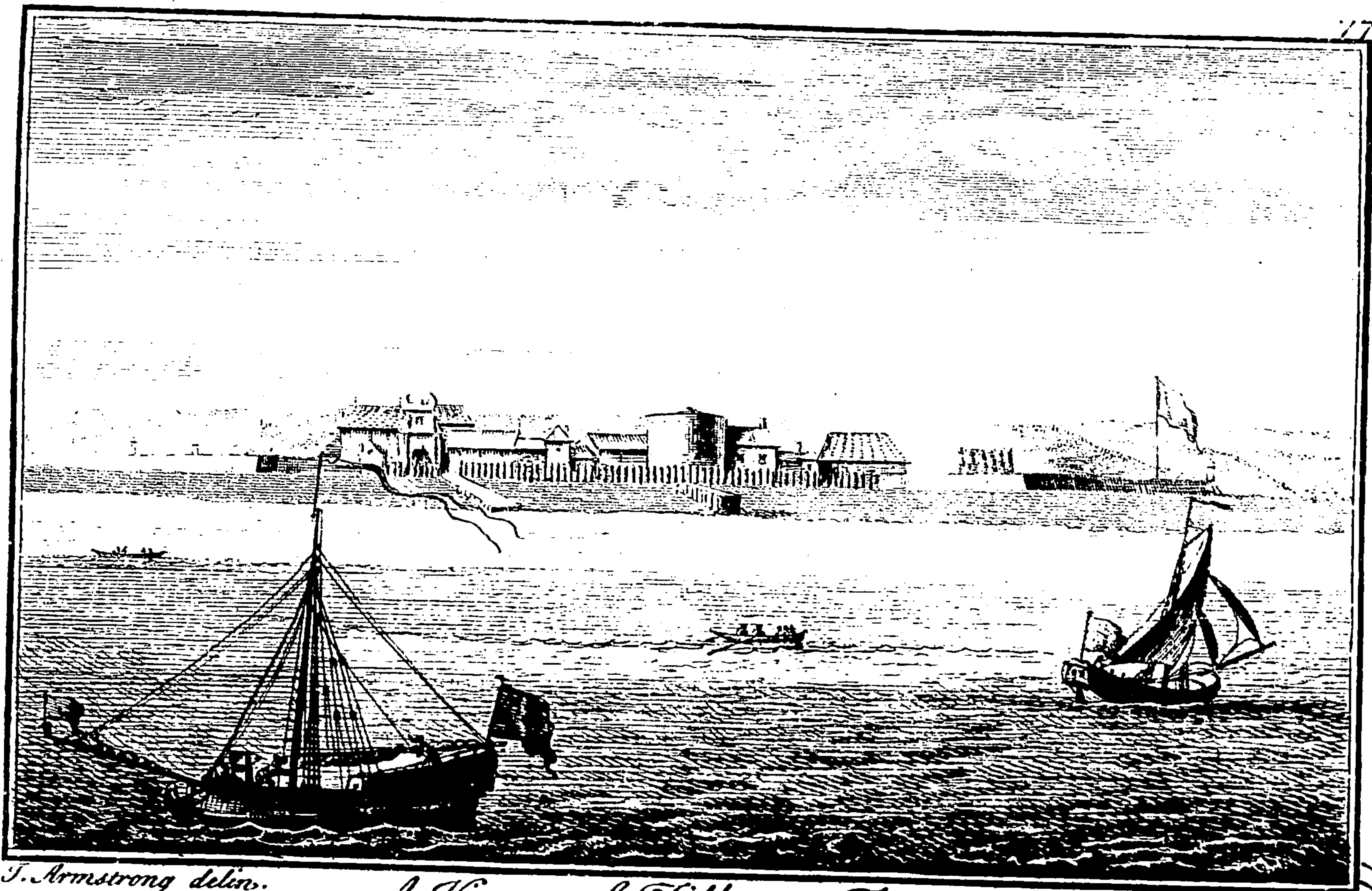


J. Armstrong delin

Corves-Castle in the I. of Wight.

W. H. Jones sculp.

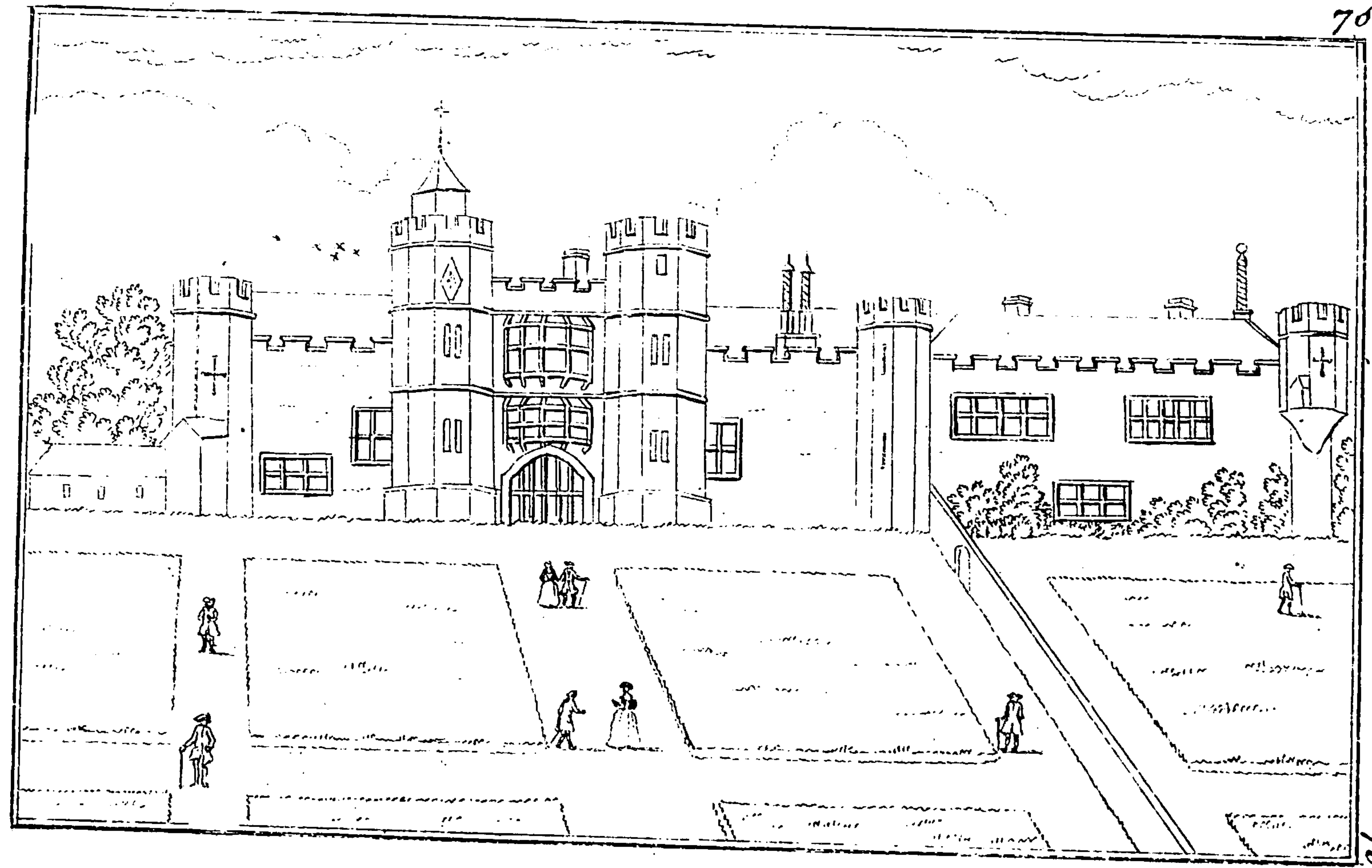




J. Armstrong delin.

A View of Tilbury-Fort.

W. H. Jones sculp.

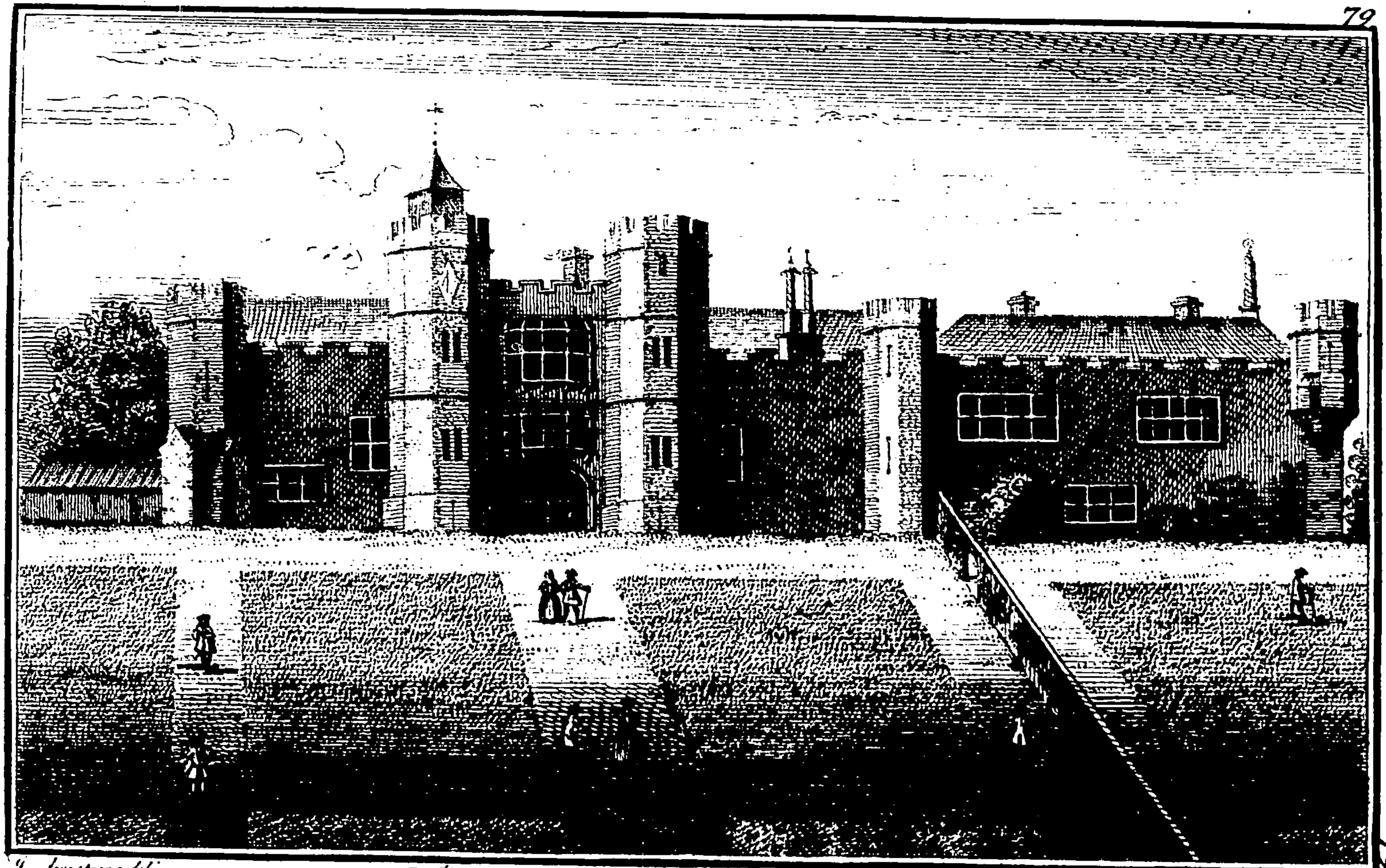


1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. The text outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the implementation of the proposed changes. It details the steps involved in the process, from the initial planning stage to the final execution. The author highlights the challenges faced during the implementation and provides solutions to overcome them. The text also discusses the role of the management team in ensuring the successful completion of the project.

3. The third part of the document provides a detailed analysis of the results of the implementation. It compares the actual outcomes with the expected results, identifying the areas of success and the areas that need further improvement. The text also discusses the impact of the changes on the organization's overall performance and the satisfaction of the stakeholders.

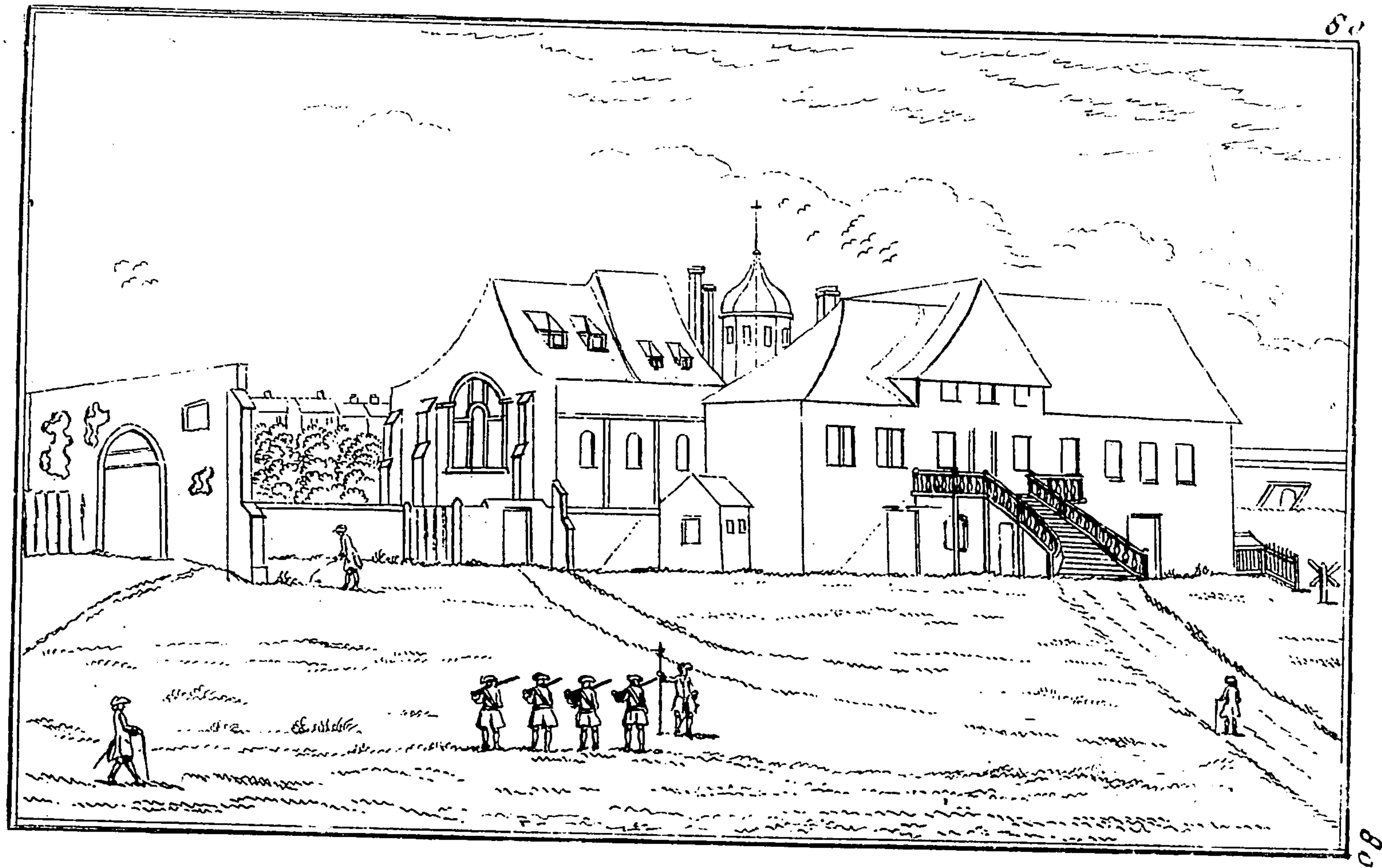
4. The fourth part of the document concludes the report by summarizing the key findings and providing recommendations for future actions. It emphasizes the need for continuous monitoring and evaluation to ensure that the organization remains on track and achieves its long-term goals. The text also expresses the author's confidence in the organization's ability to overcome any future challenges and achieve success.

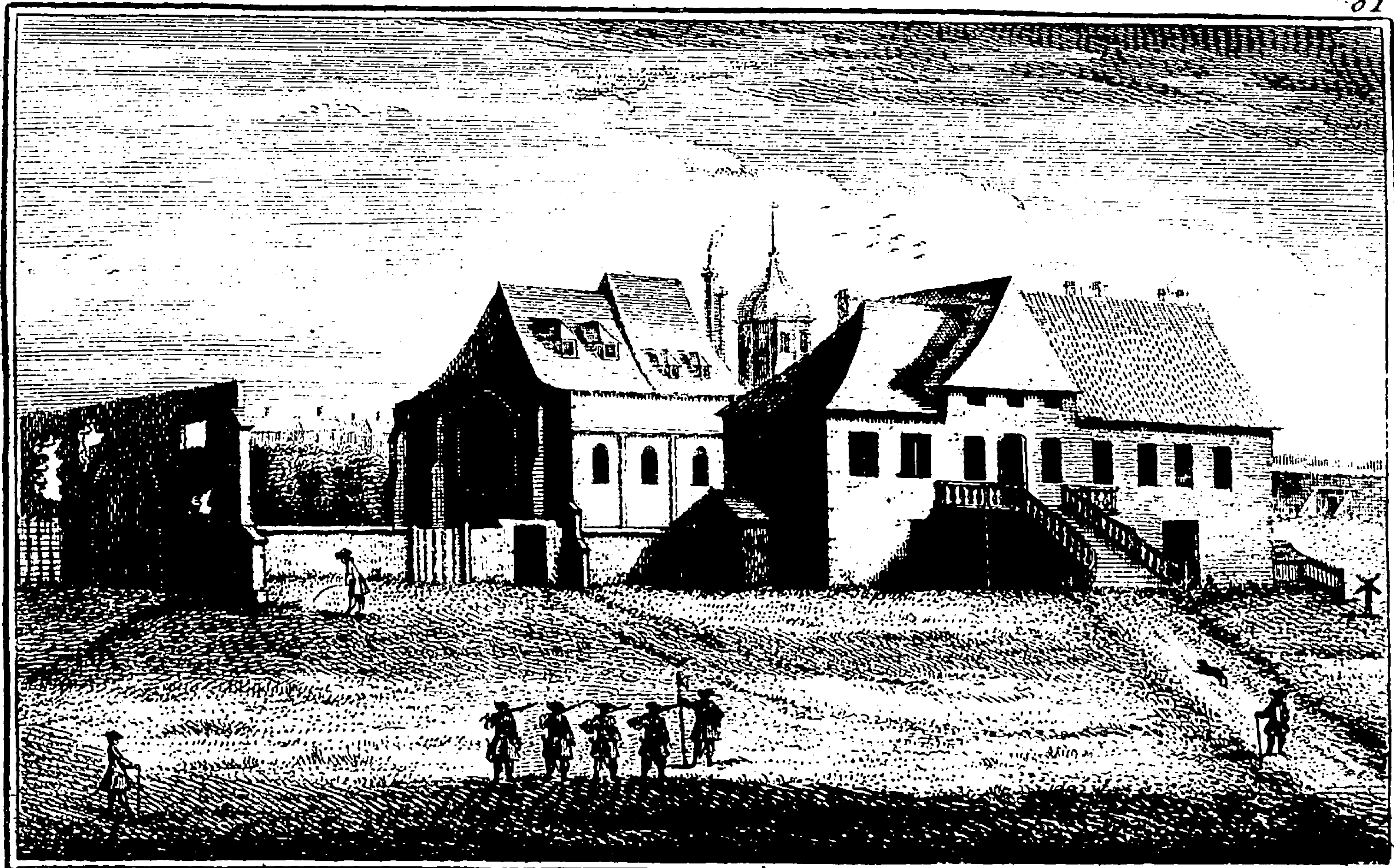


J. Armstrong delin

Titchfield House in Hampshire

W. H. Toms sculp

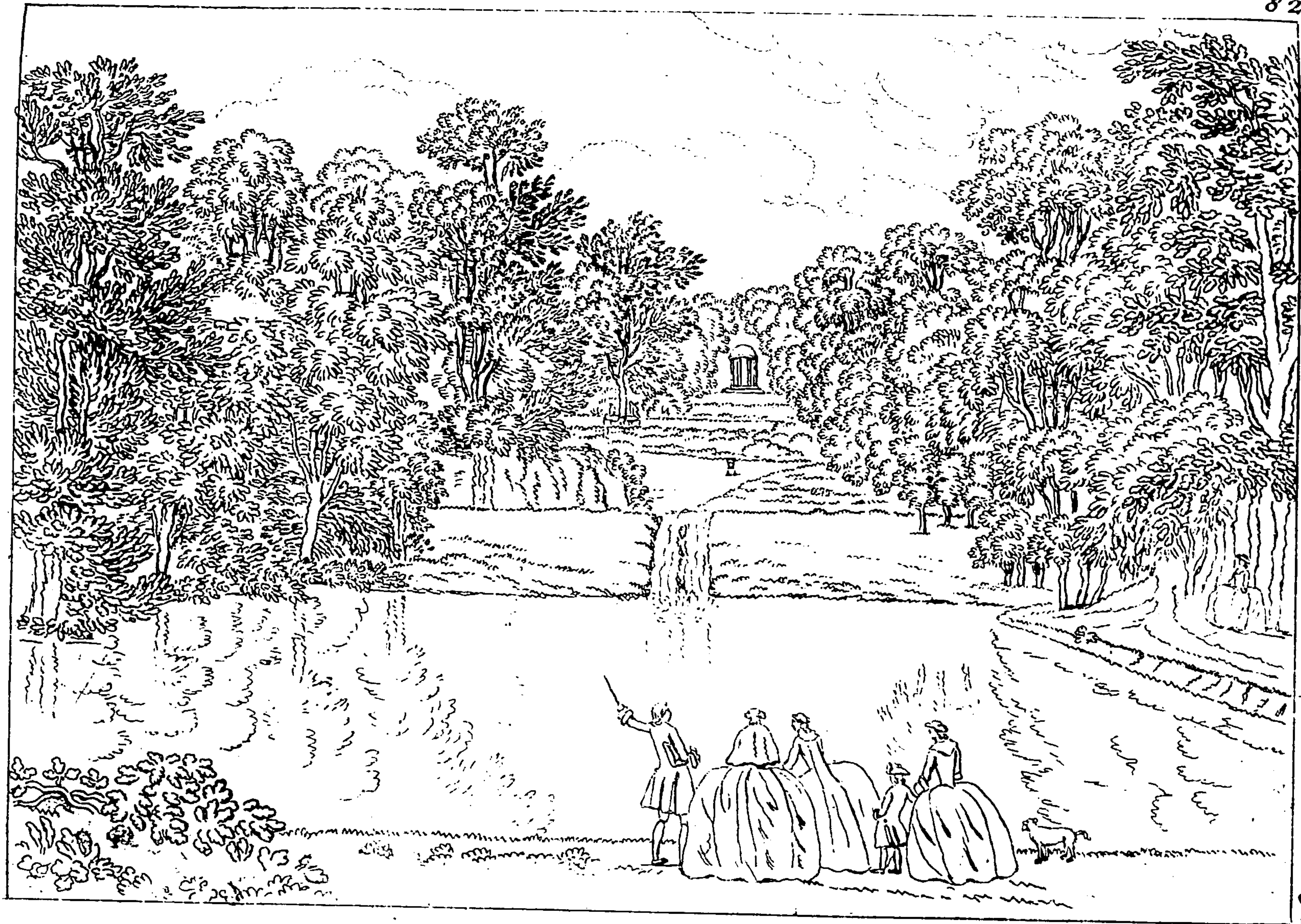


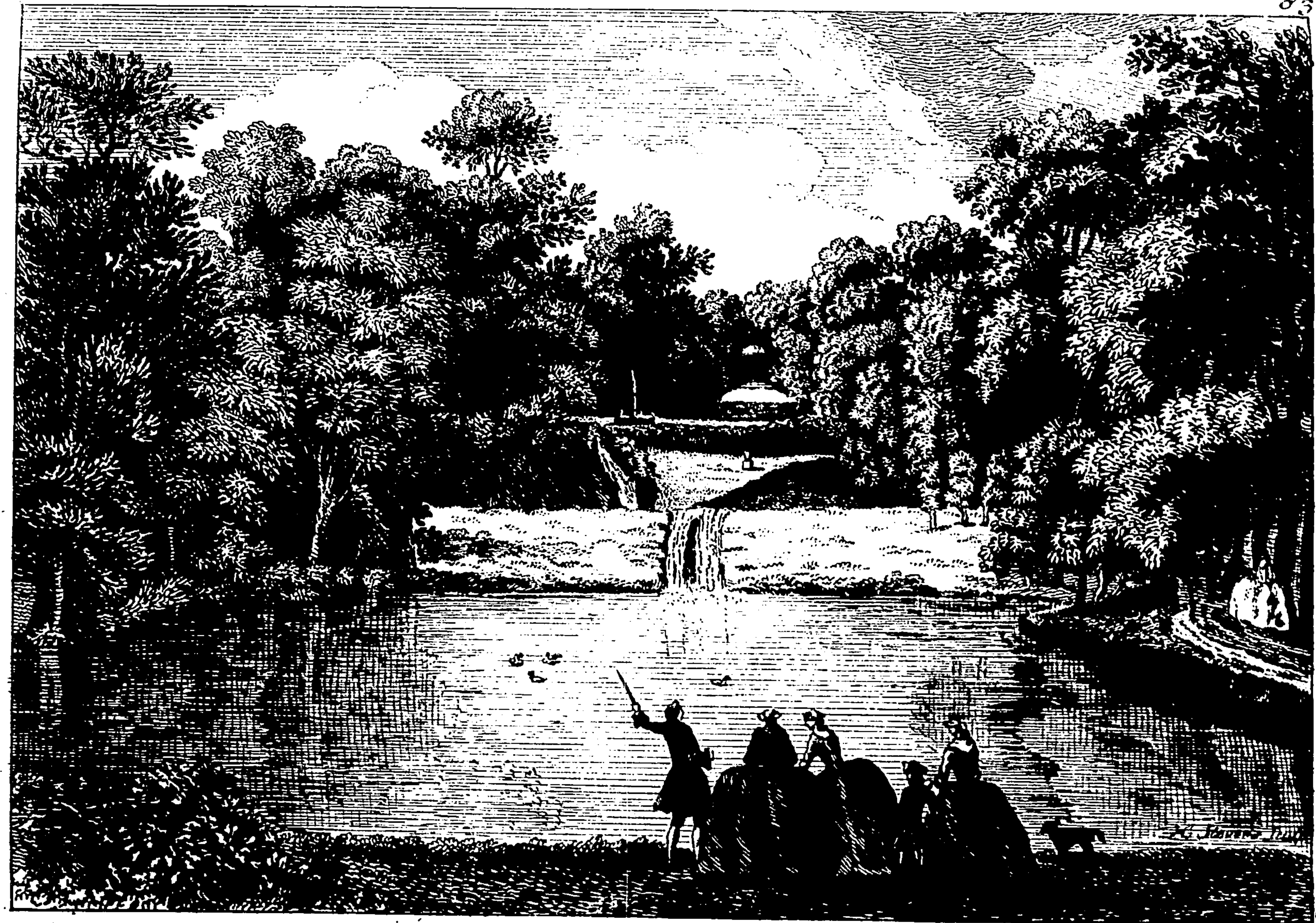


J. Armstrong delin

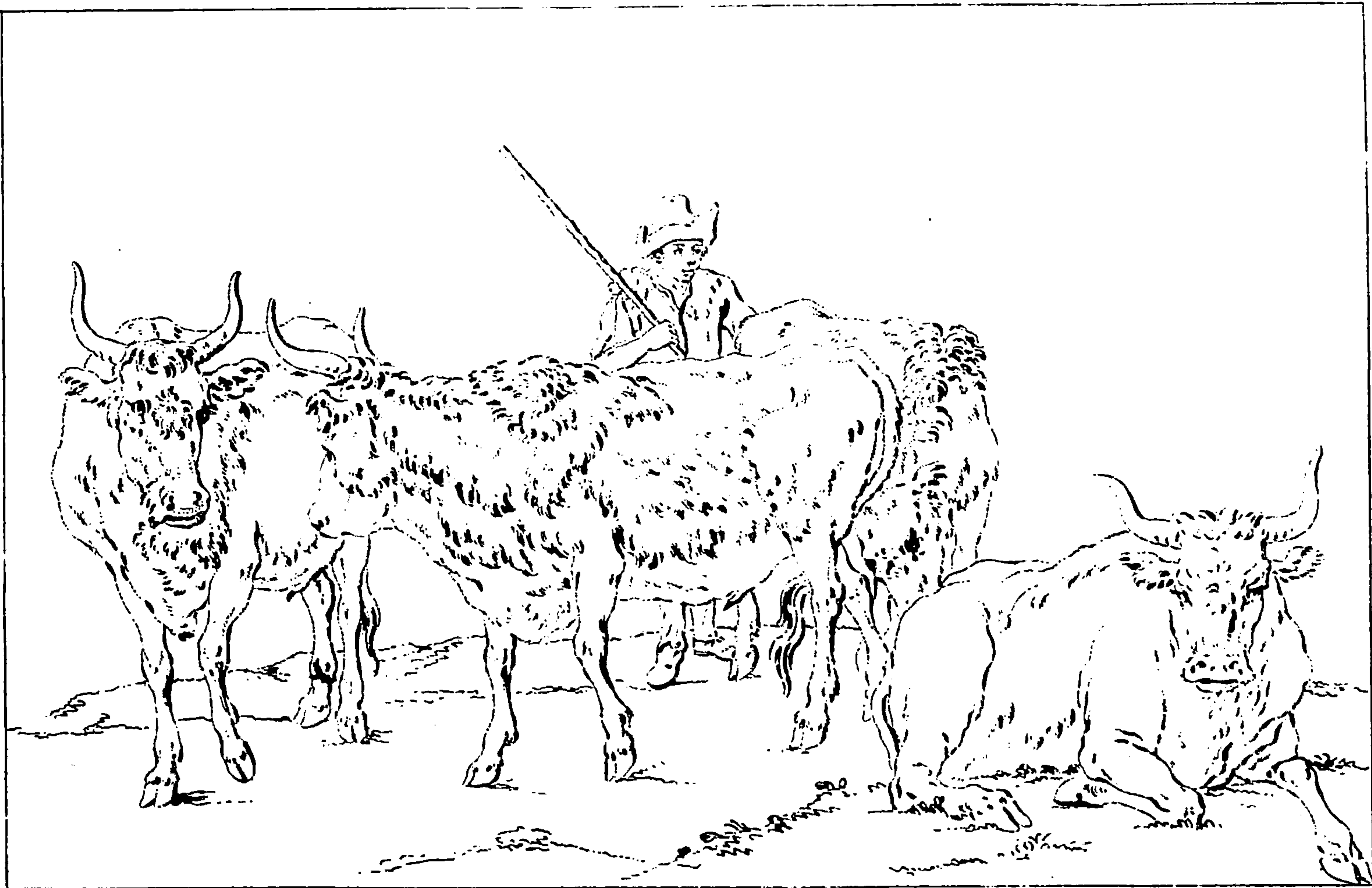
The Governor's House at Portsmouth

W. H. Tompkins sculp

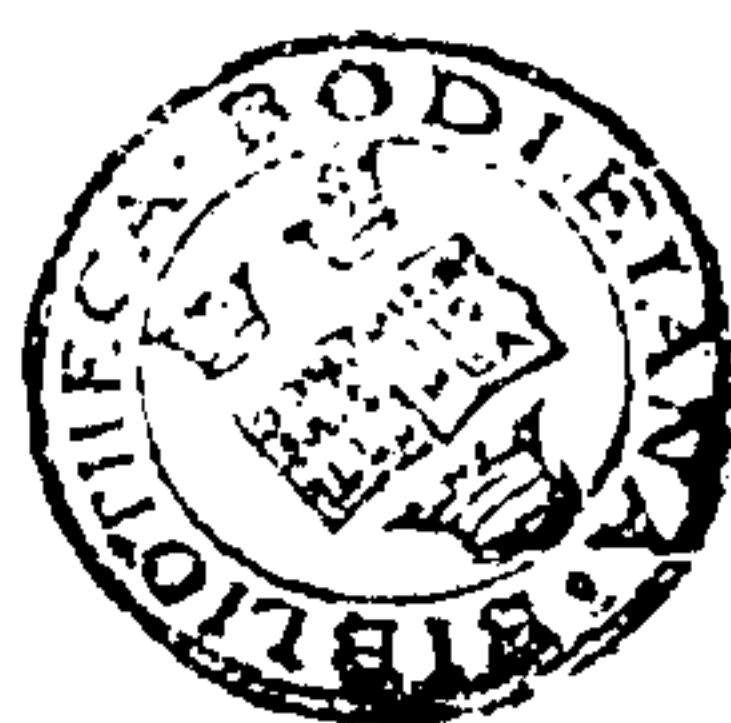


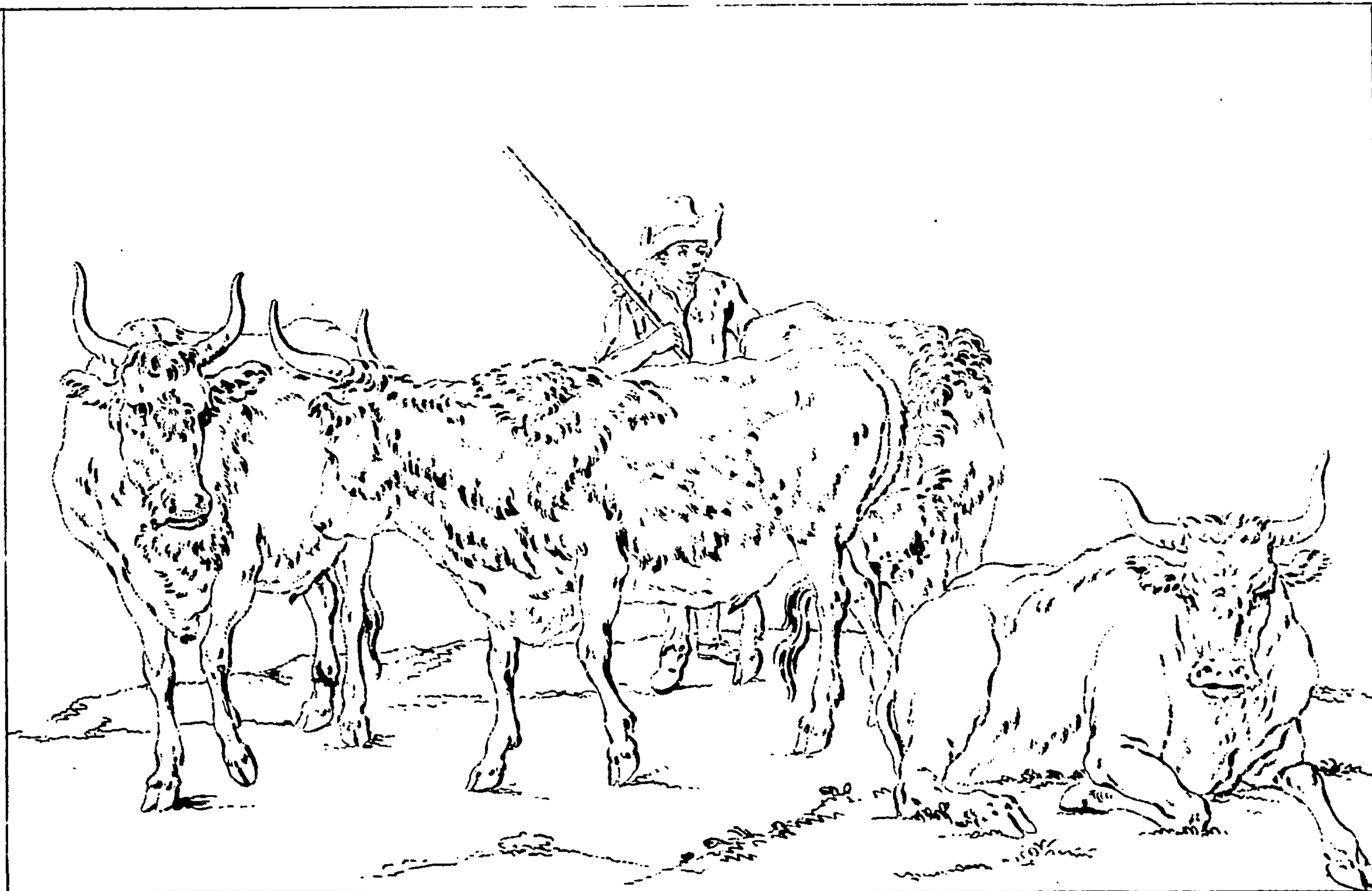




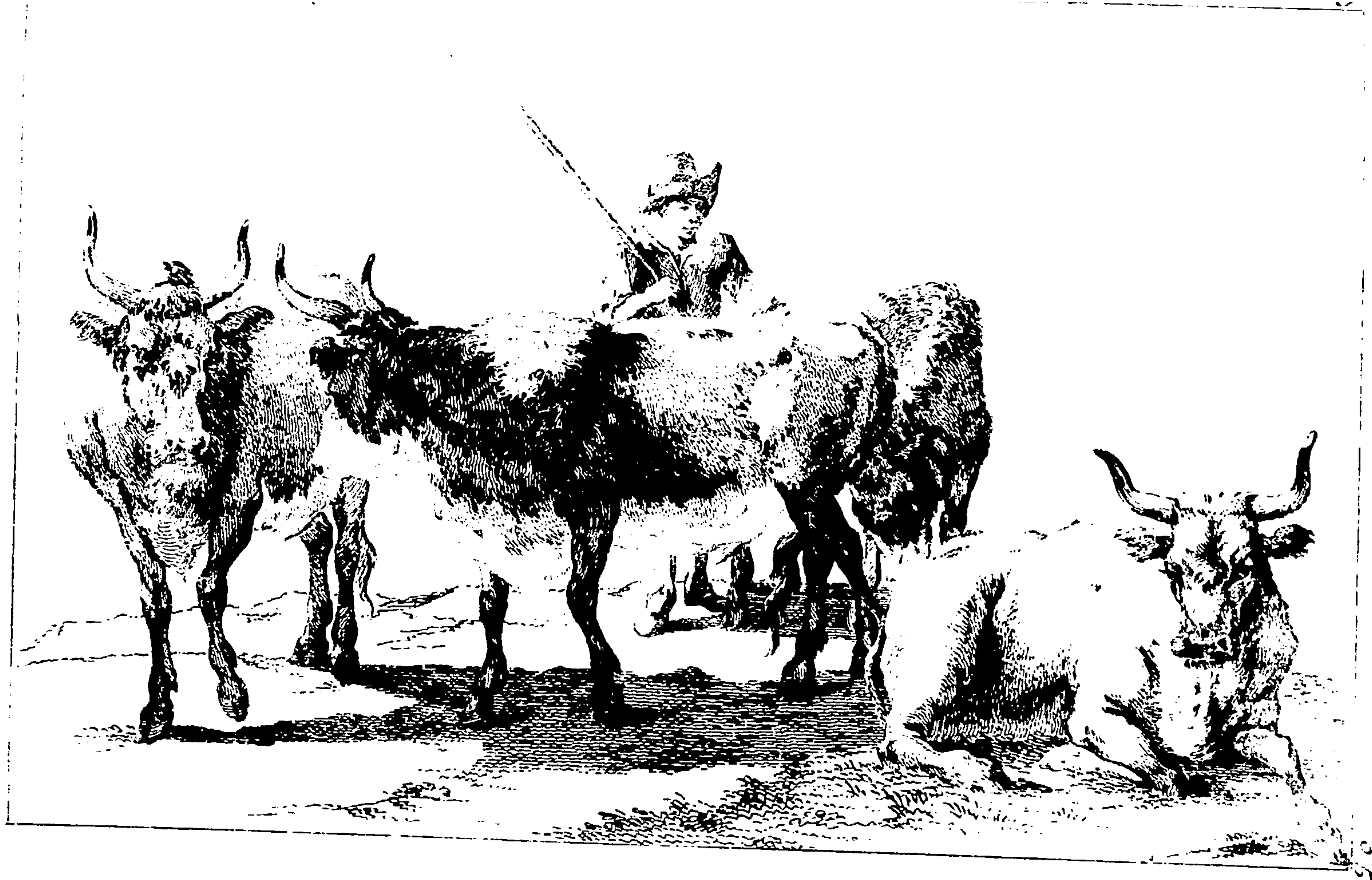


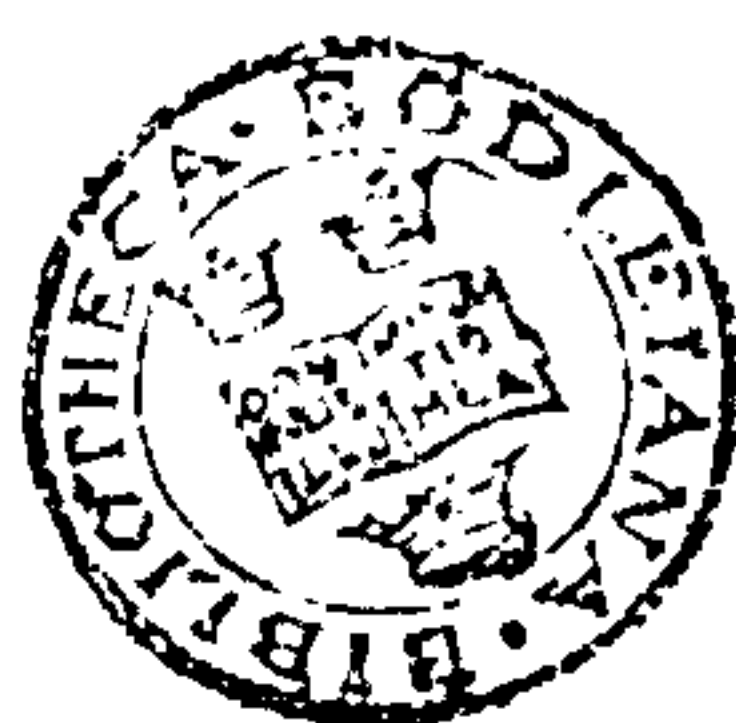
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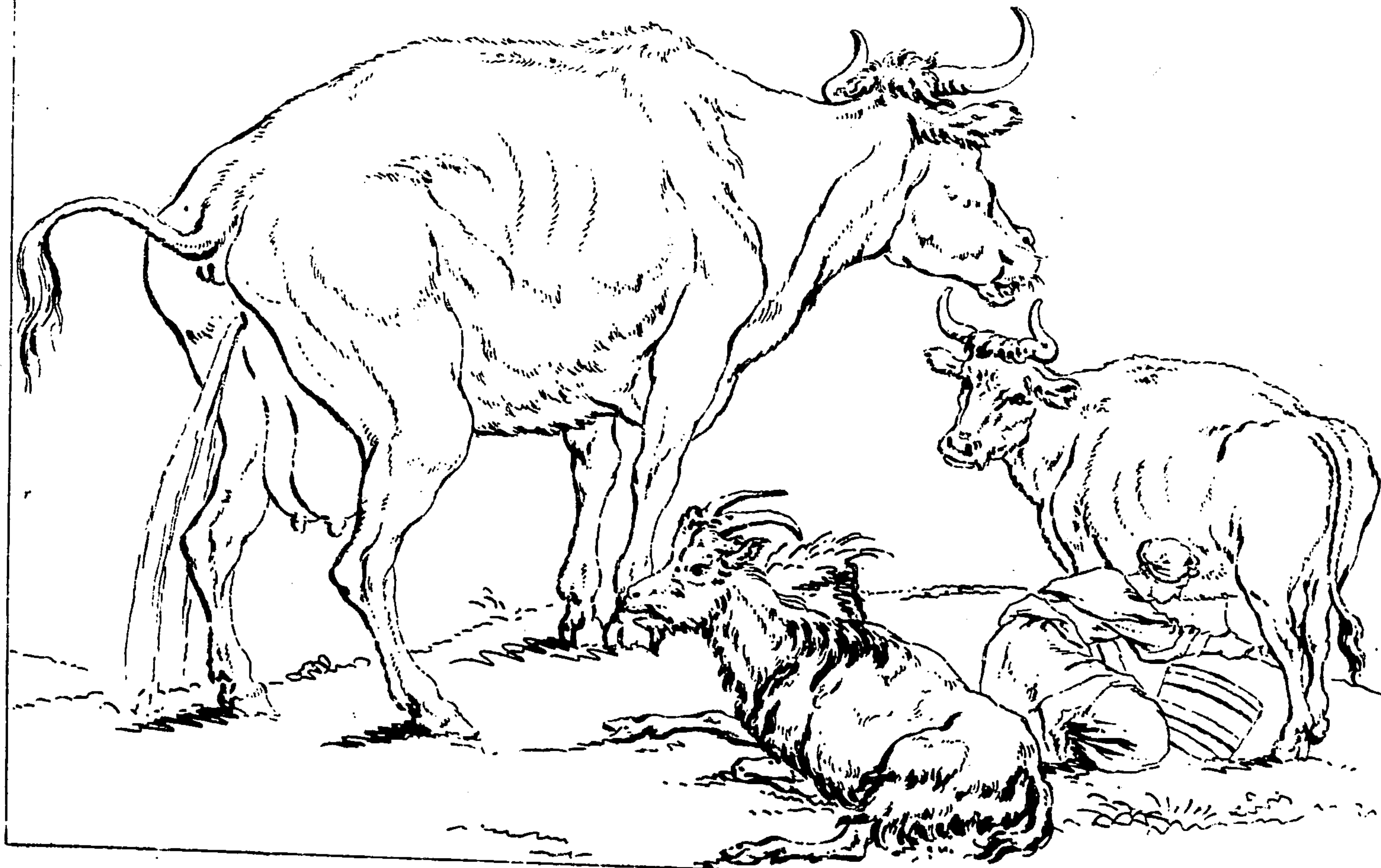


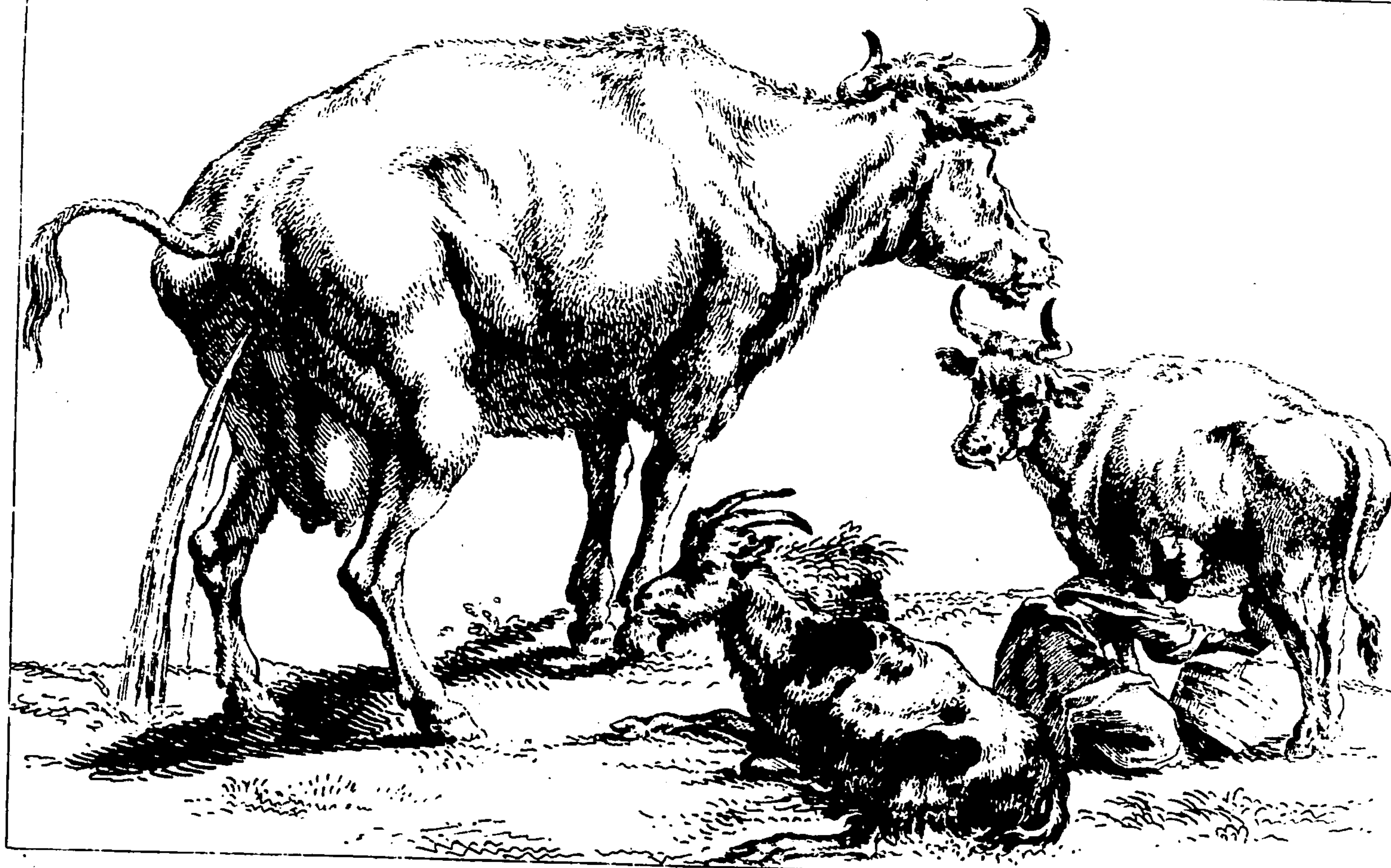


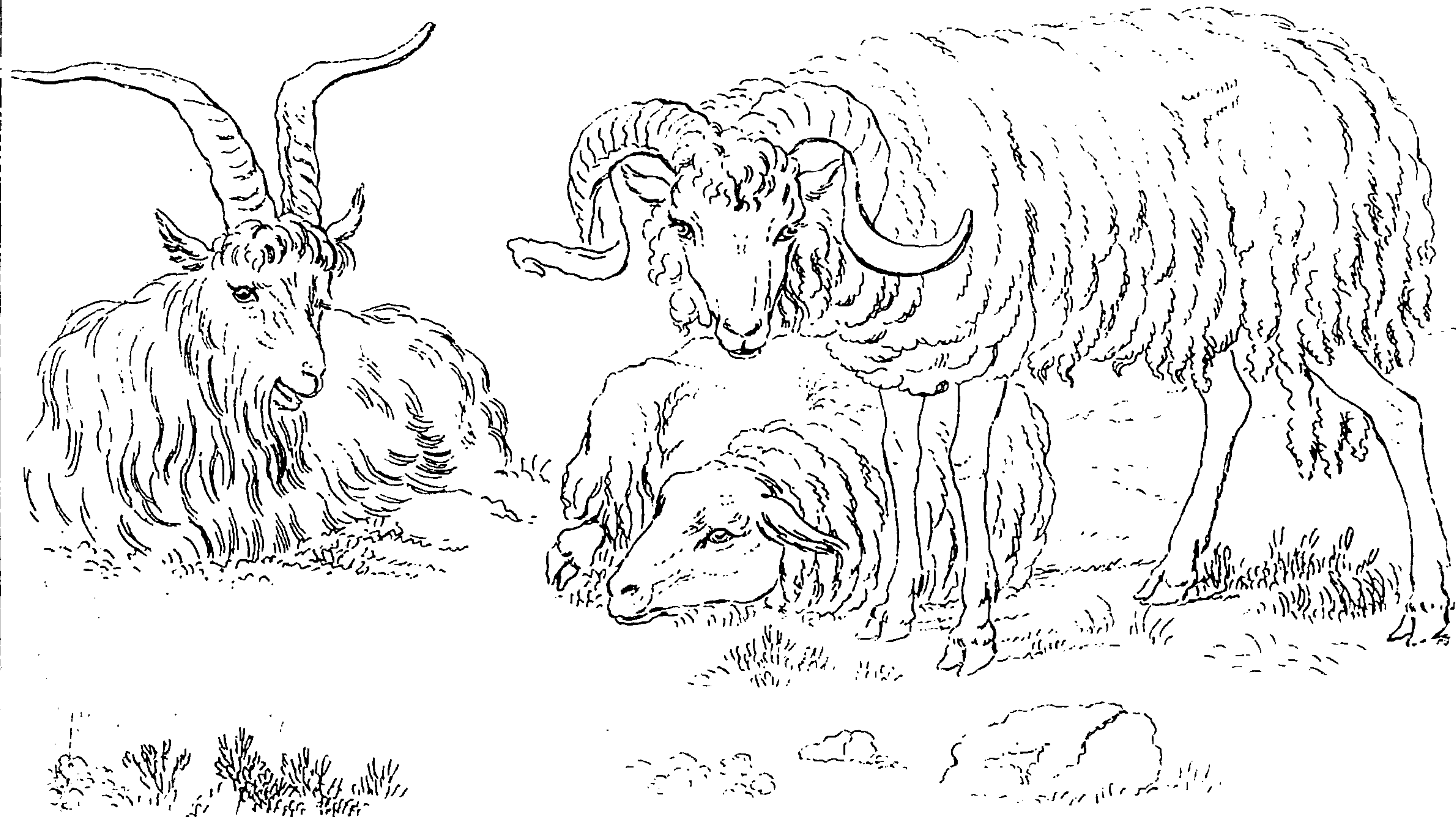
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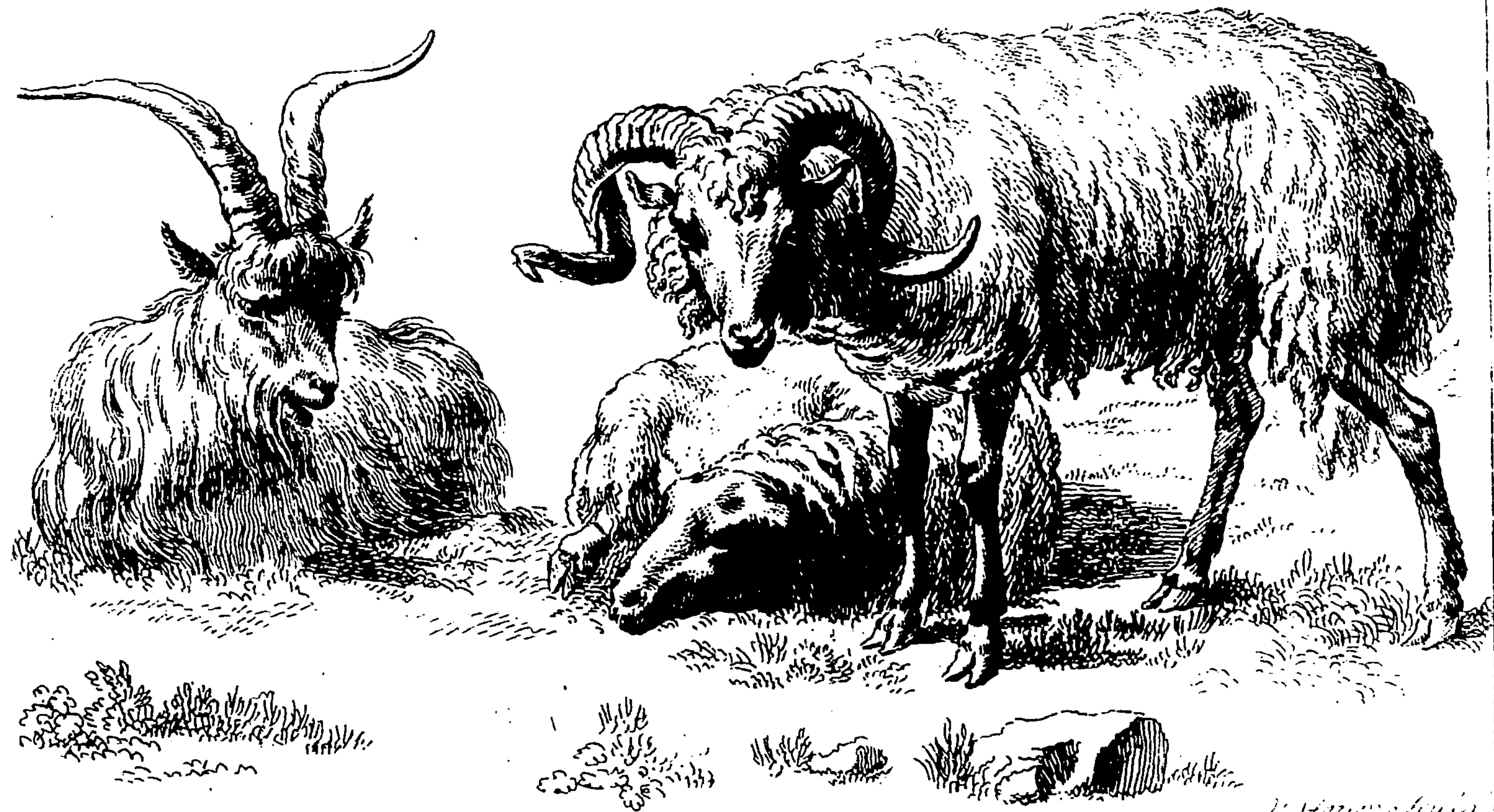








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J. H. G. G. G. G. G.





